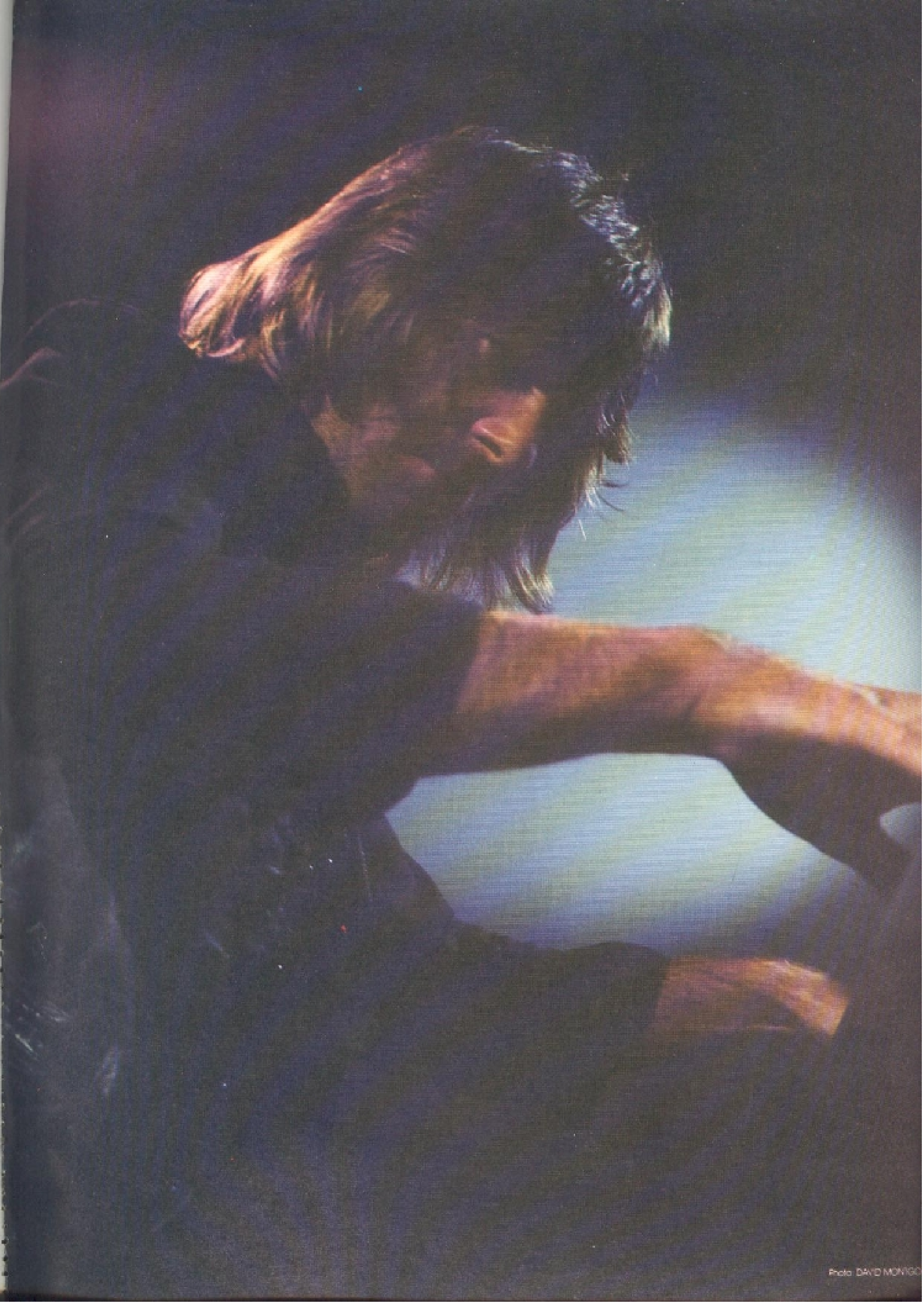
Emerson, Lake & Palmer

Emerson, Lake & Palmer

Transcribed For Keyboards By Keith Emerson and John Curtin

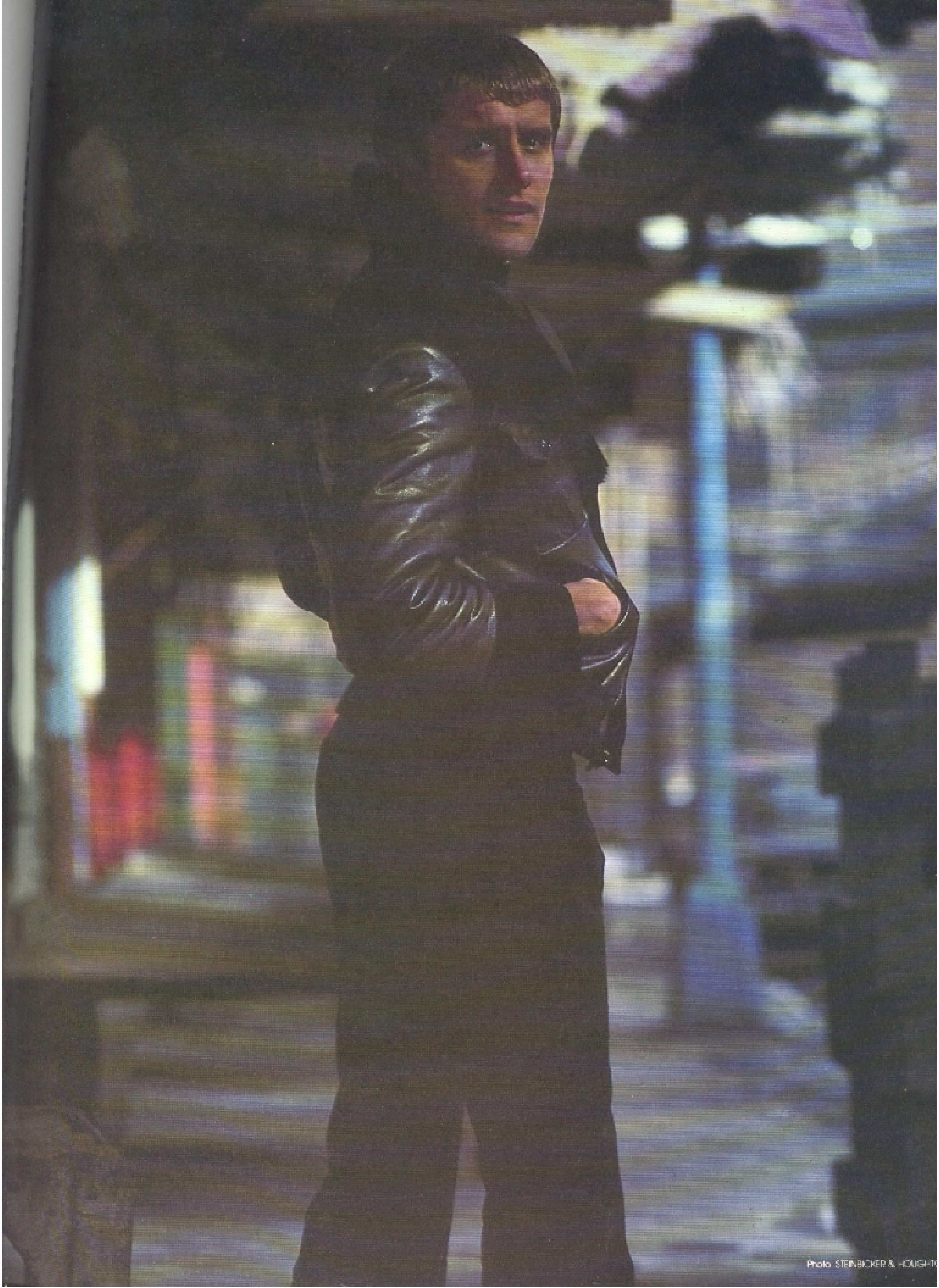
Keith Emerson


Photo DAVID MONTGO

Greg Lake


Photo: MIKE PUTLA

Carl Palmer


Photo STEINBICKER & HOUGHTO

Contents

Foreword

The music in this book has been compiled to be used as a basic guidance to the music of E.L.&P.

For that reason a broad spectrum of the group's past output has been published with special thanks to John Curtin for making my task much easier; also Roy Per-que and Mark Phillips.

Some improvised sections found on the original recordings have been included in entirety with the exception of certain sections in "Trilogy" and also "Take a Pebble" with its ostinato bass figure and subsequent modal improvisation which in later recordings broke out into whatever happened to occur to us at the particular time.

Interpretation of the transcriptions is left to individual tastes in the interest of musical furtherance.
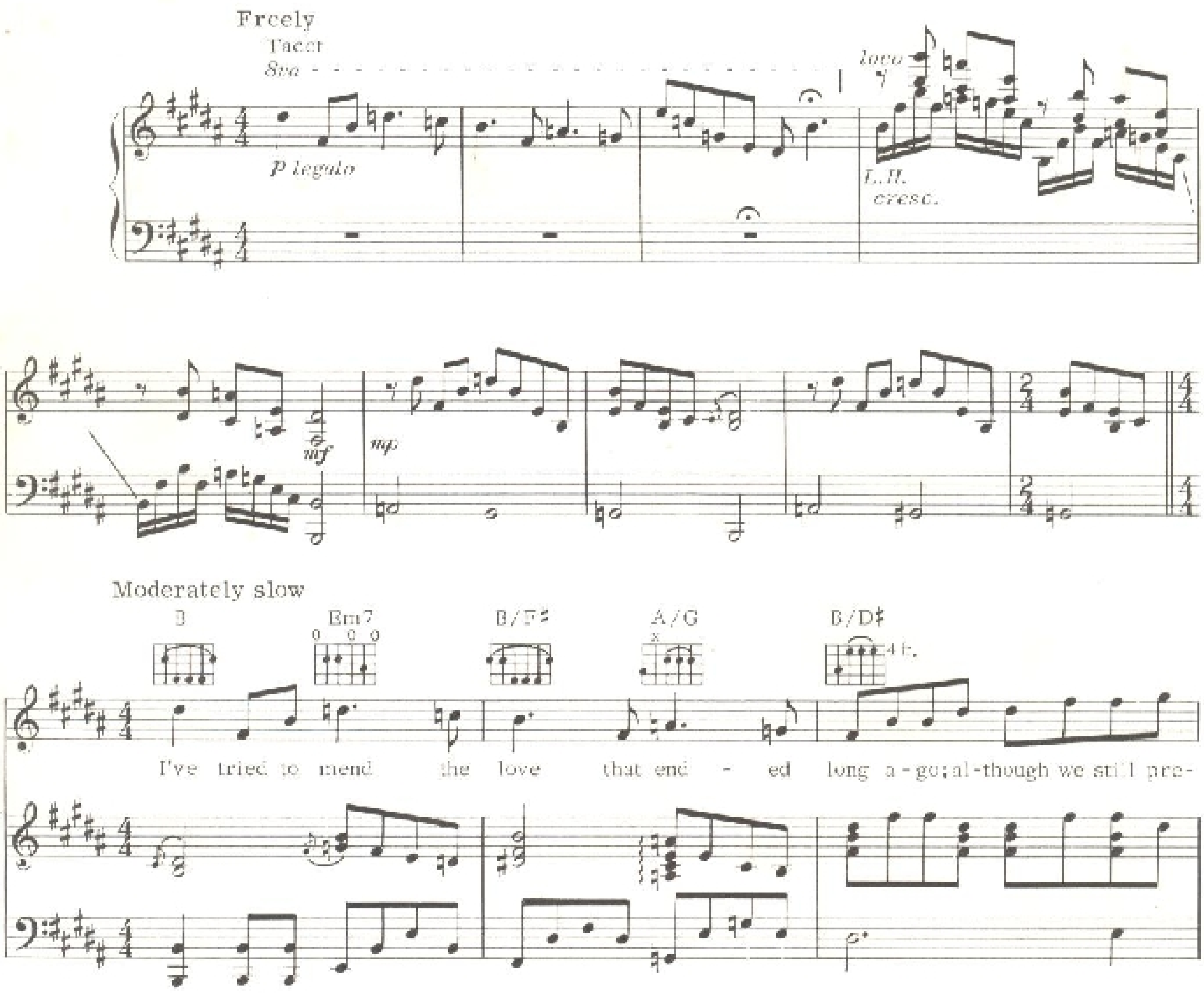
Having created this relationship with Warner Bros., Emerson, Lake & Palmer look forward to projecting their individual works in written form in the future.

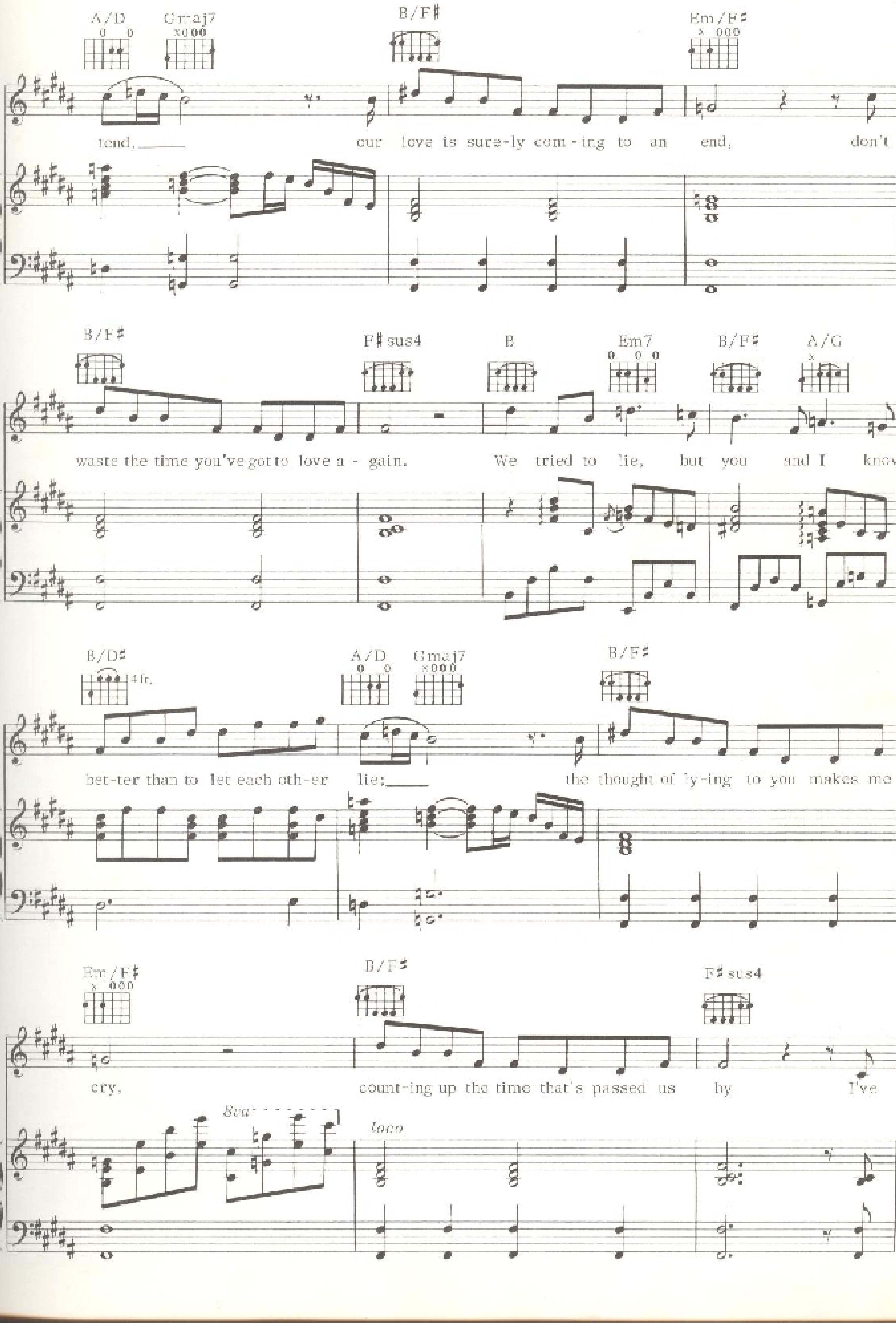
On behalf of Emerson, Lake & Palmer,

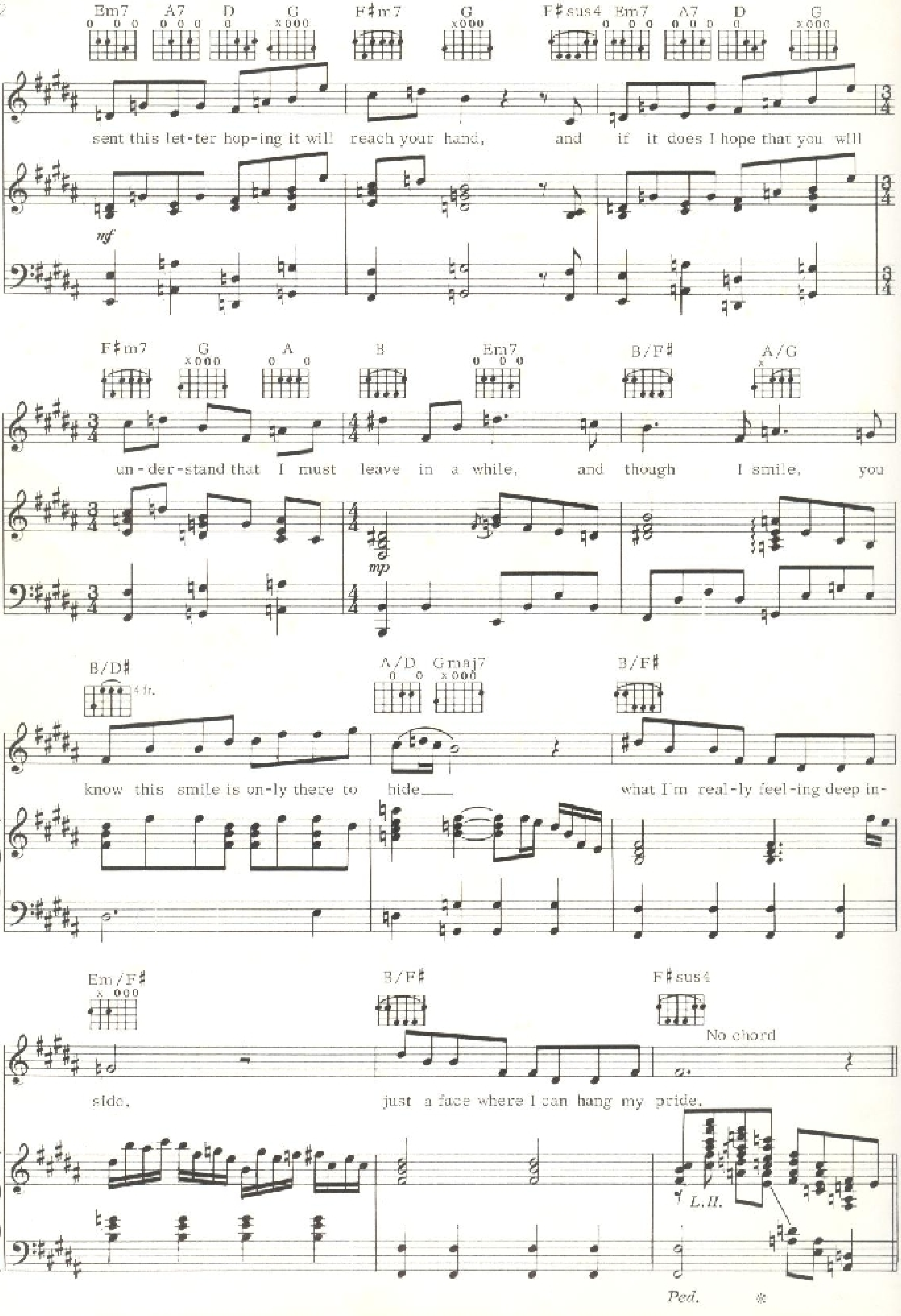
Keith Emerson

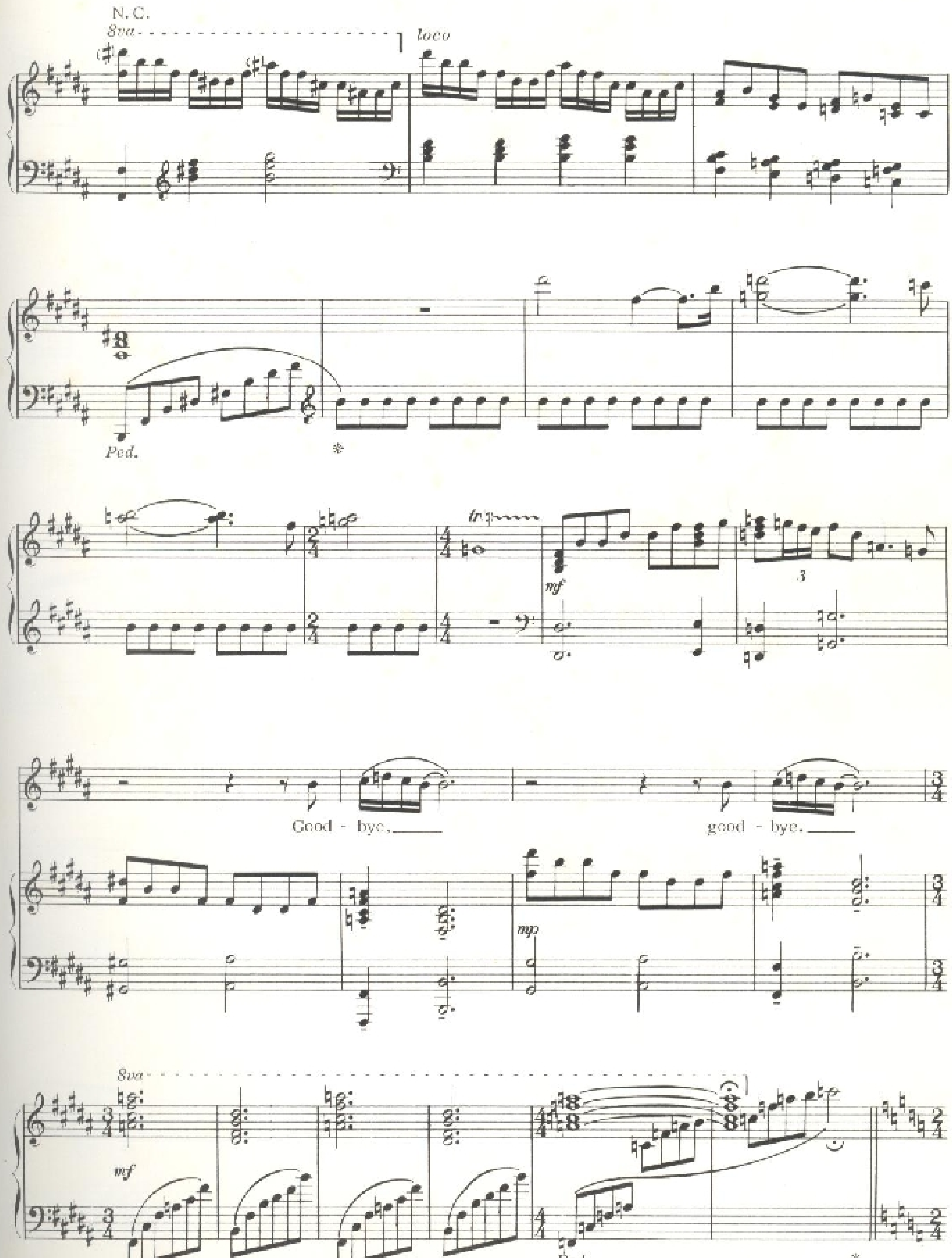
Trilogy
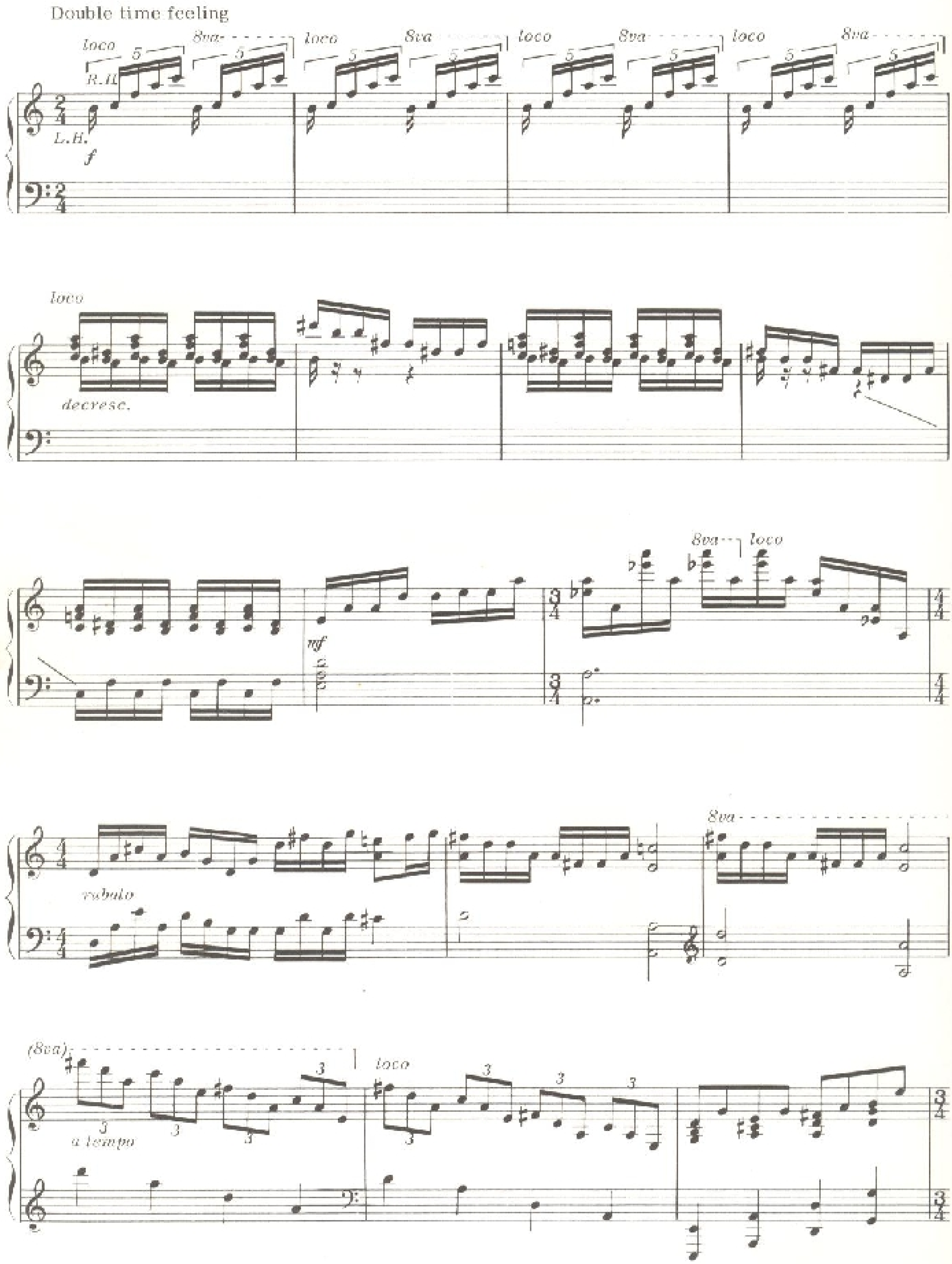
Music by KEITH EMERSON Words by GREG LAKE

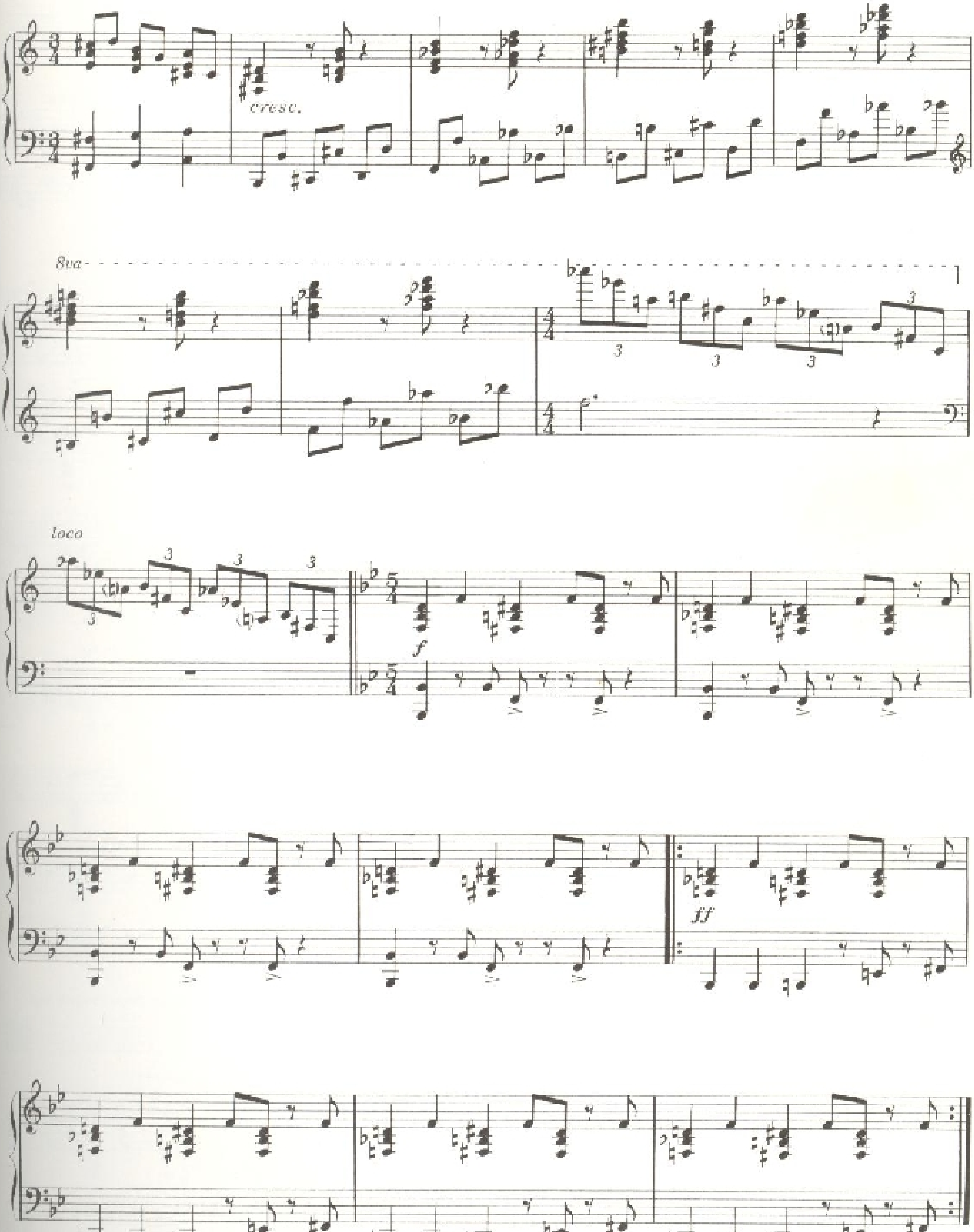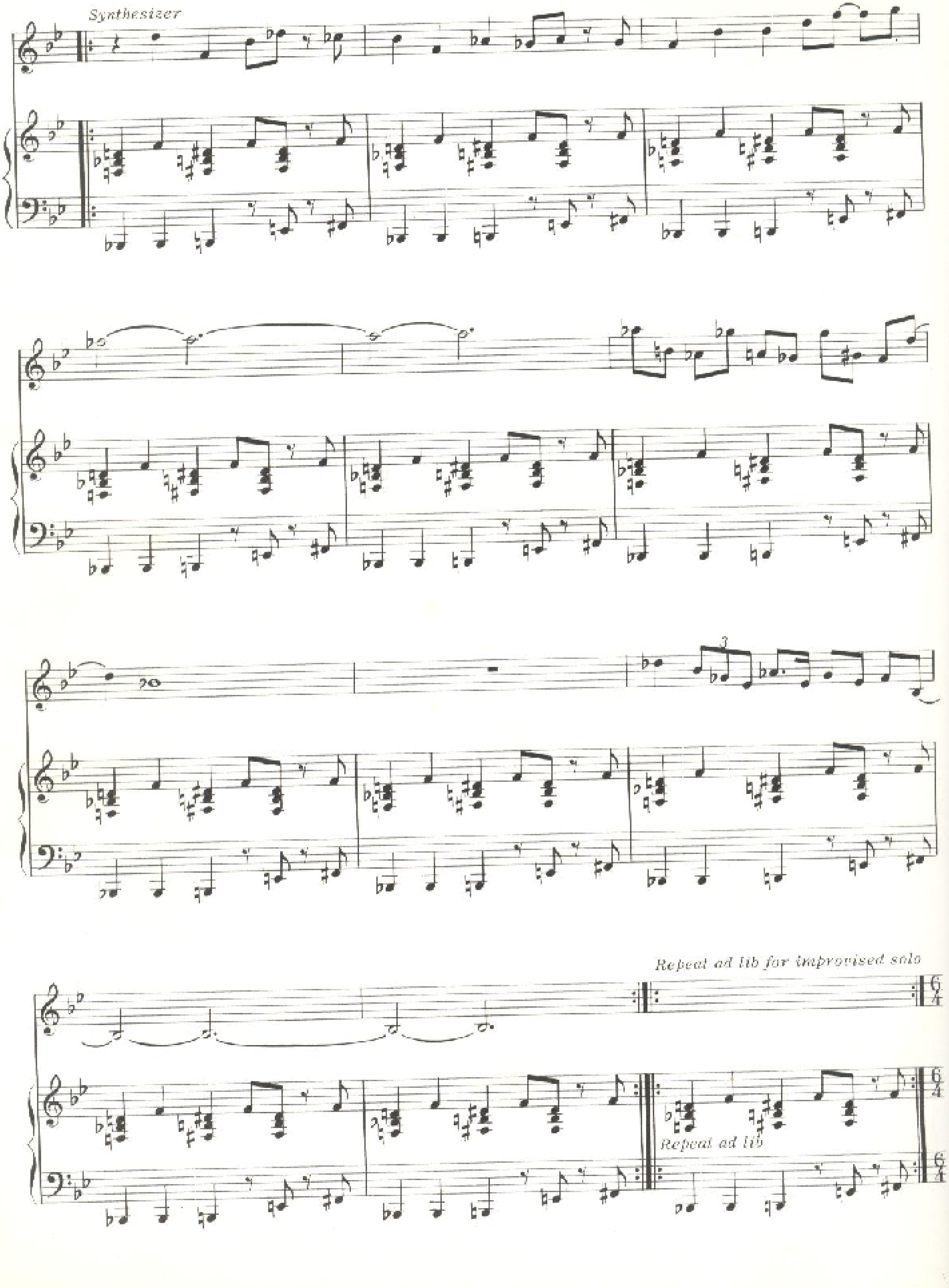



A/D Gmaj7 B/F♯ Em/F♯
tend, our love is sure-ly com-ing to an end, don't
B/F♯ F♯sus4 B Em7 B/F♯ A/G
waste the time you've got to love a - gain. We tried to lie, but you and I know
B/D♯ 4 fr. A/D Gmaj7 B/F♯
bet-ter than to let each oth-er lie; the thought of ly-ing to you makes me
Em/F♯ B/F♯ F♯sus4
cry, count-ing up the time that's passed us by I've
8va
loco
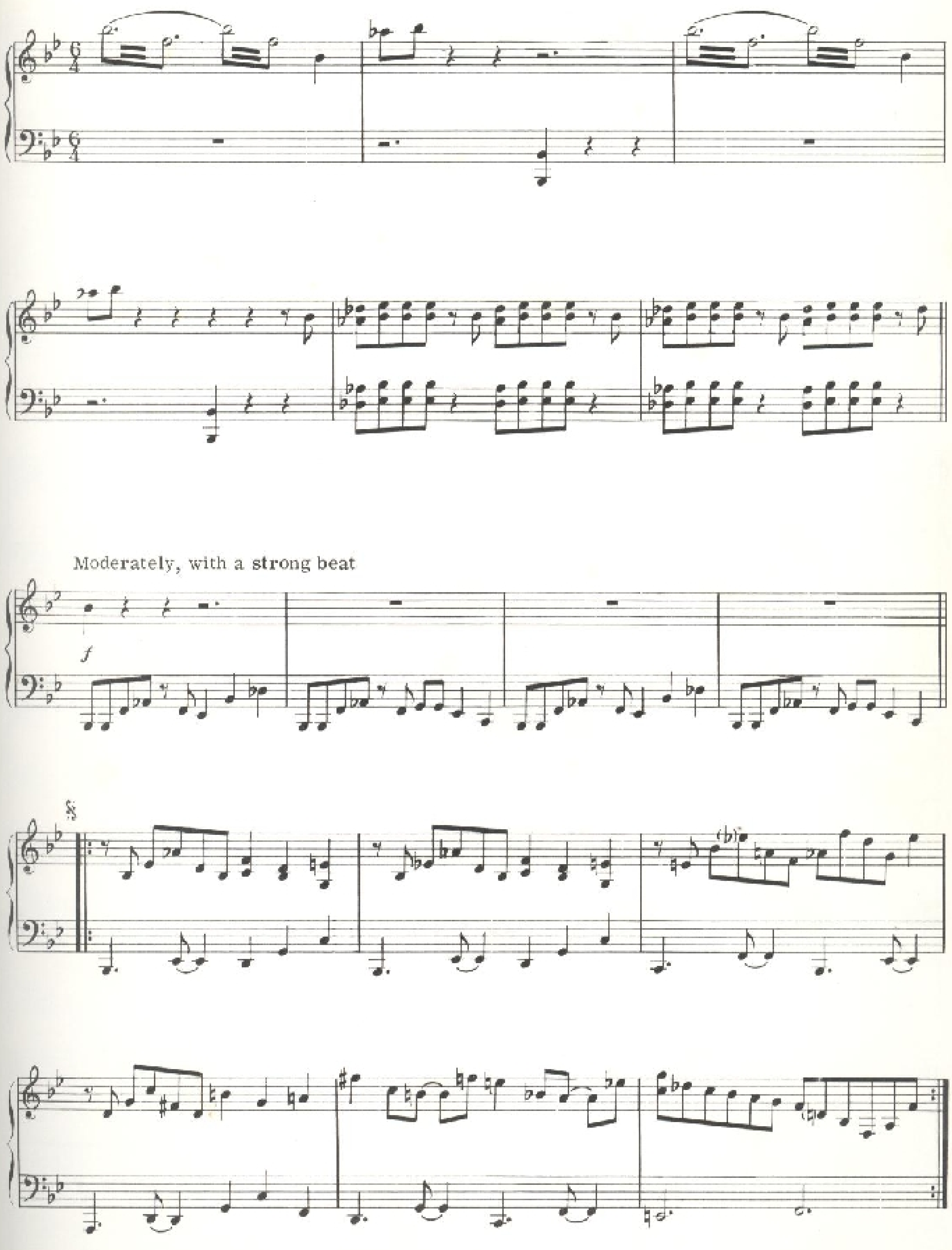

Em7 A7 D G F♯m7 G F♯sus4 Em7 A7 D G
sent this let-ter hop-ing it will reach your hand, and if it does I hope that you will
mf
F♯m7 G A B Em7 B/F♯ A/G
un-der-stand that I must leave in a while, and though I smile, you
mp
B/D♯
4 fr.
A/D Gmaj7 B/F♯
know this smile is on-ly there to hide what I'm real-ly feel-ing deep in-
Em/F♯ B/F♯ F♯sus4
No chord
side, just a face where I can hang my pride.
L.H.
Ped.
*
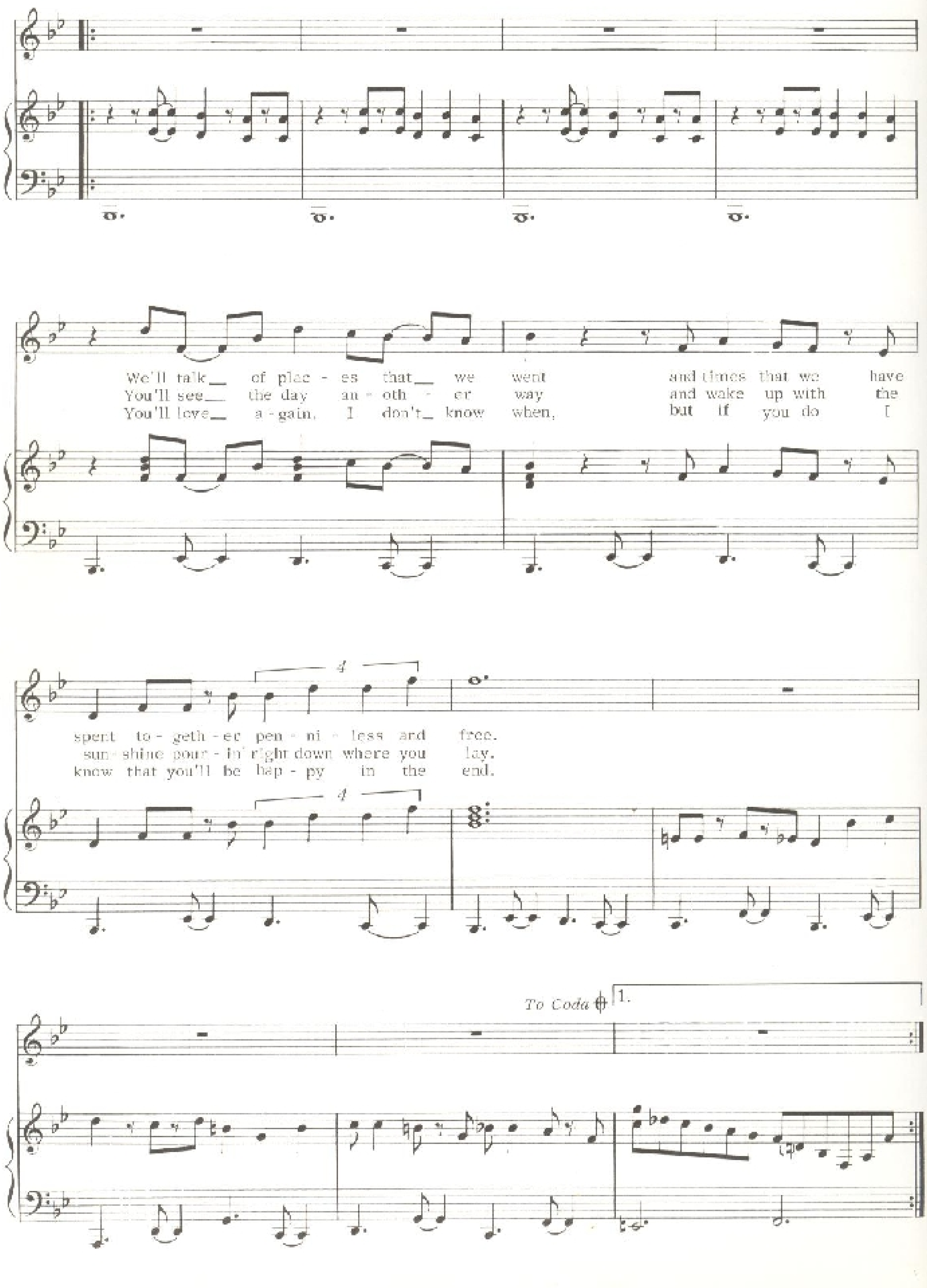

N. C.
8va
loco
Ped.
tr
mf
3
Good - bye,
good - bye.
mp
8va
mf
Ped.

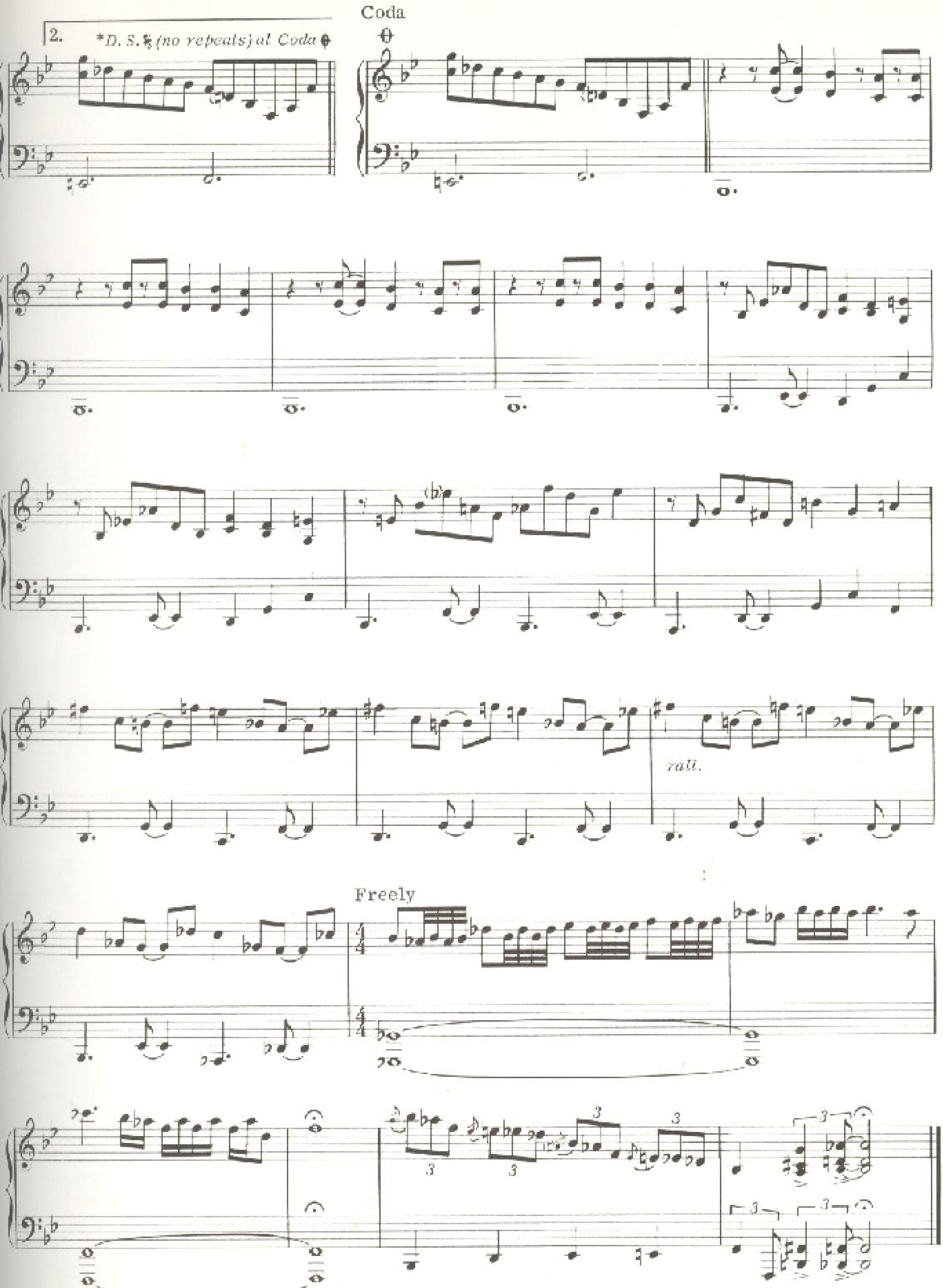

Double time feeling
loco
8va
R.H.
L.H.
f
decresc.
mf
rubato
a tempo


cresc.
8va
loco
f
ff


Synthesizer
Repeat ad lib for improvised solo
Repeat ad lib


Moderately, with a strong beat
f
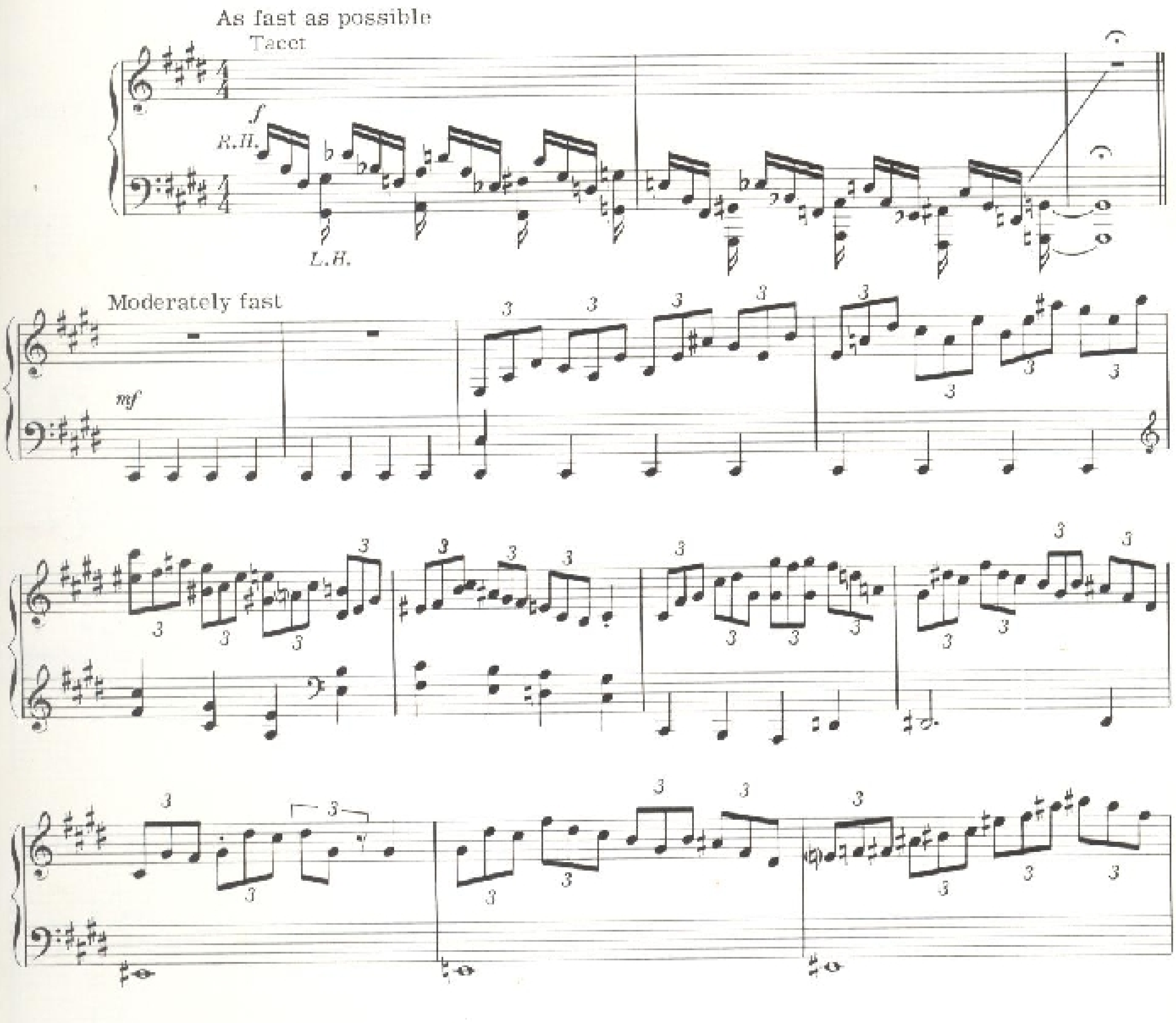

We'll talk of plac - es that we went and times that we have
You'll see the day an - oth - er way and wake up with the
You'll love a - gain, I don't know when, but if you do I
spent to - geth - er pen - ni - less and free.
sun - shine pour - in' right down where you lay.
know that you'll be hap - py in the end.
To Coda
1.

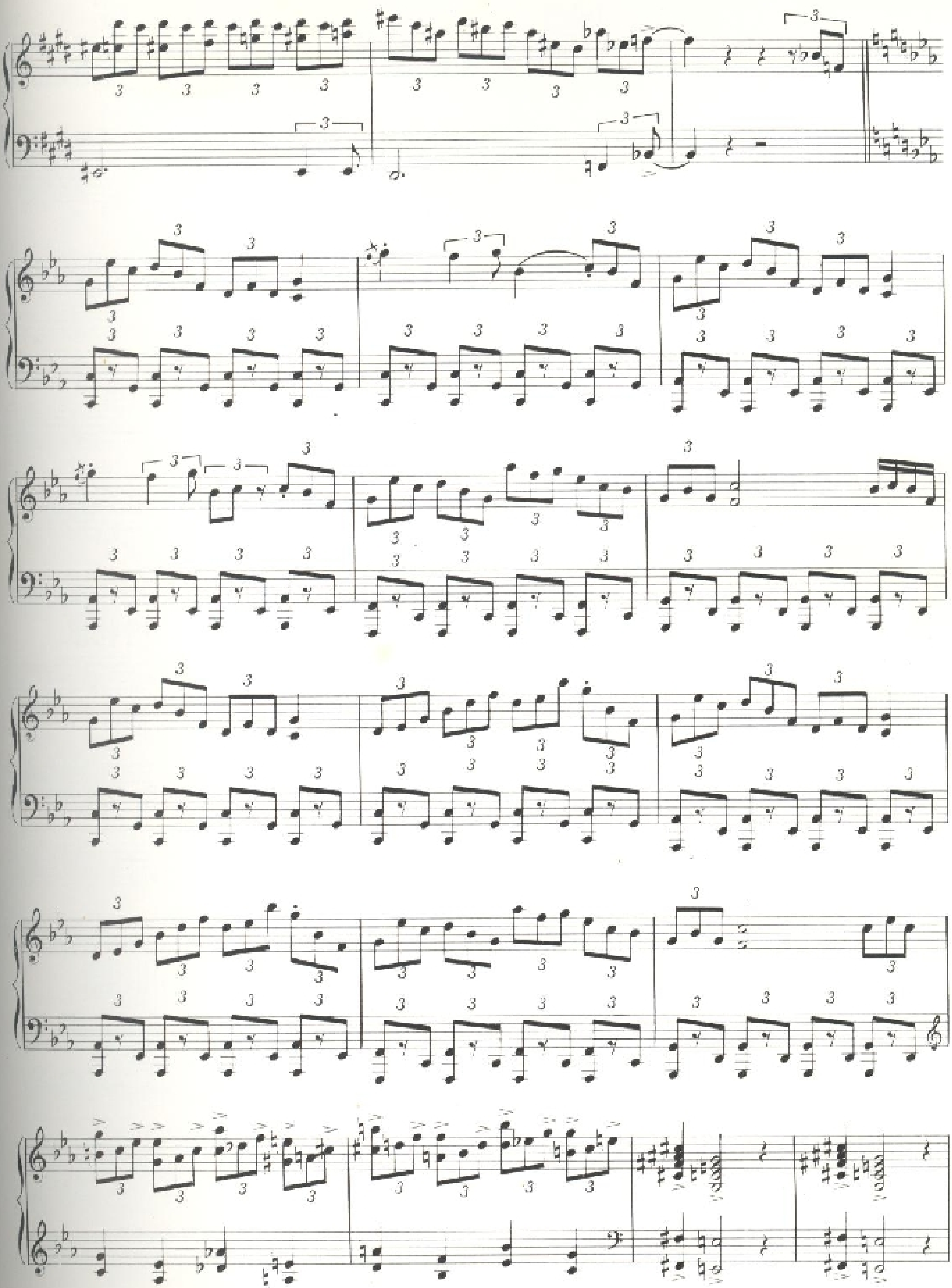


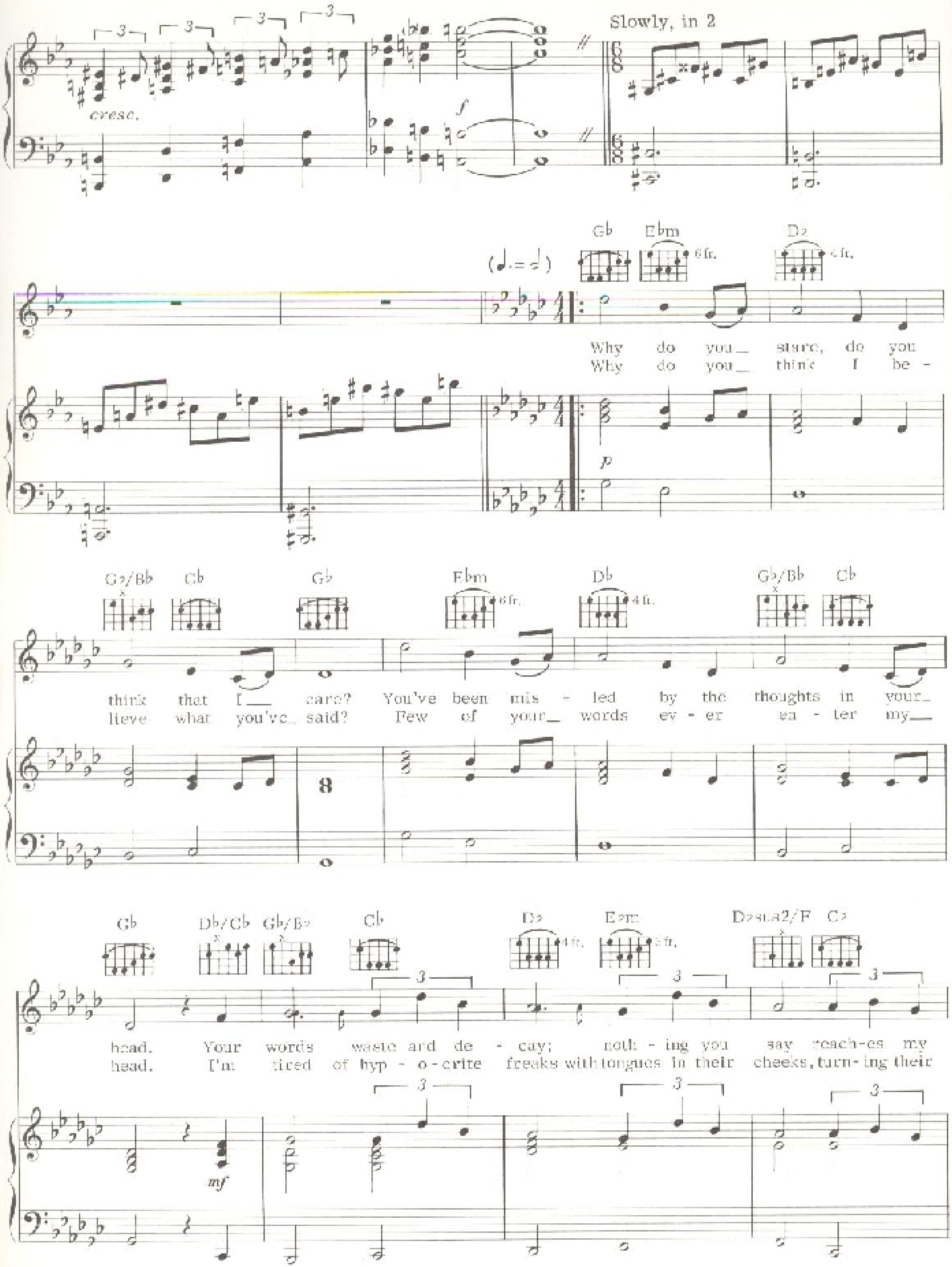
*Play extended improvisation based on B♭7+9 chord before returning to 𝄋.

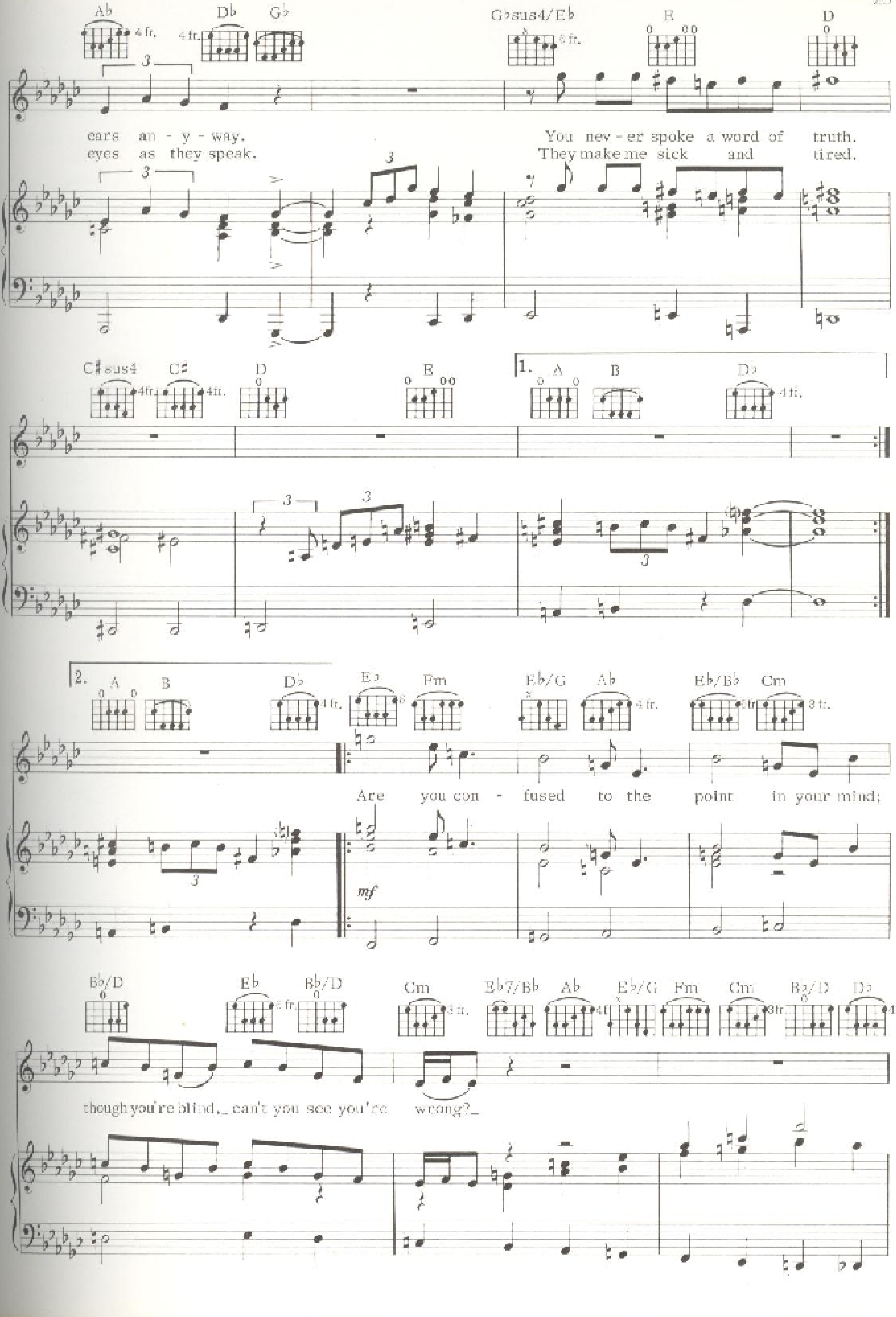
The Endless Enigma (Part I)
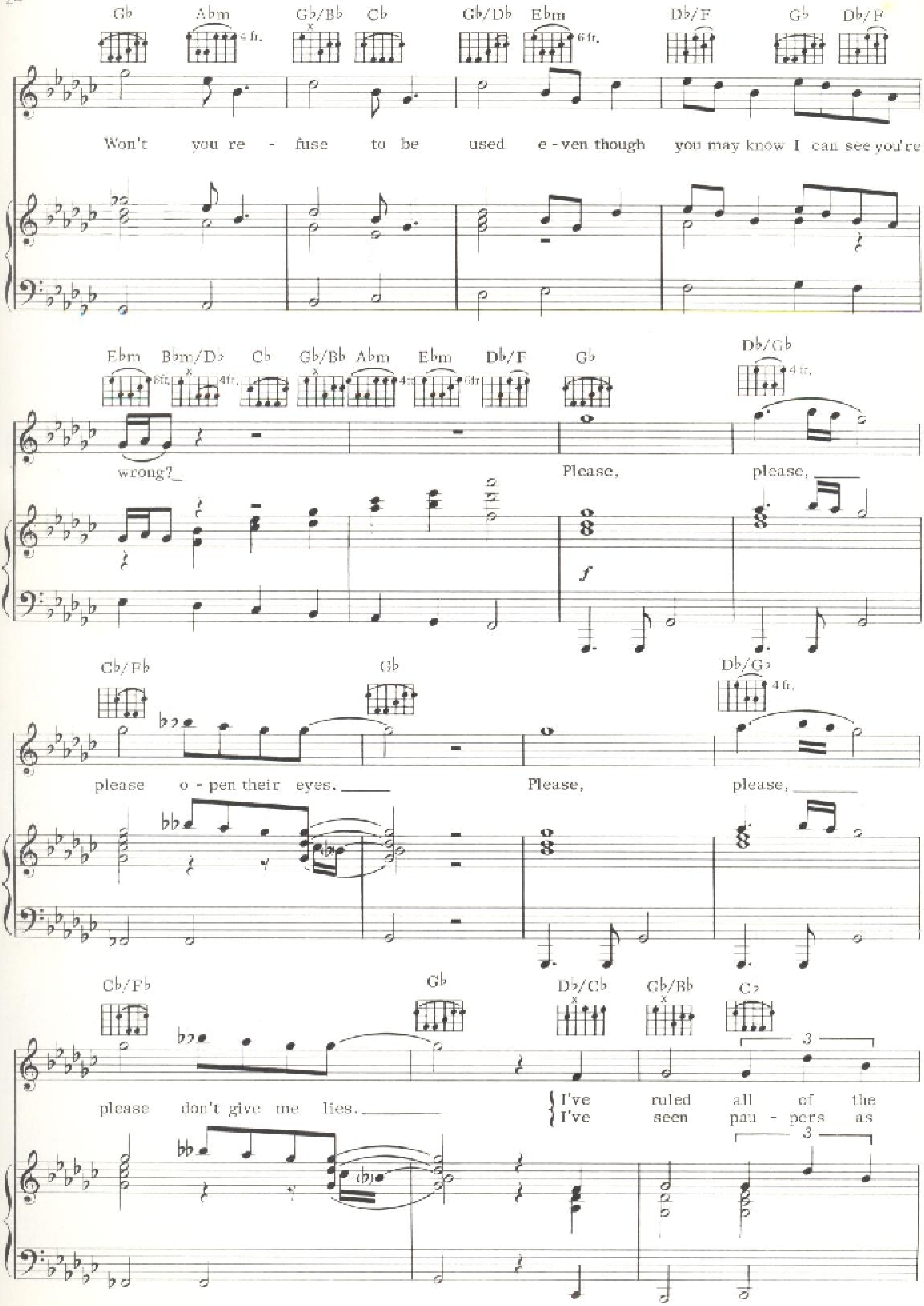
Music by KEITH EMERSON   Words by GREG LAKE

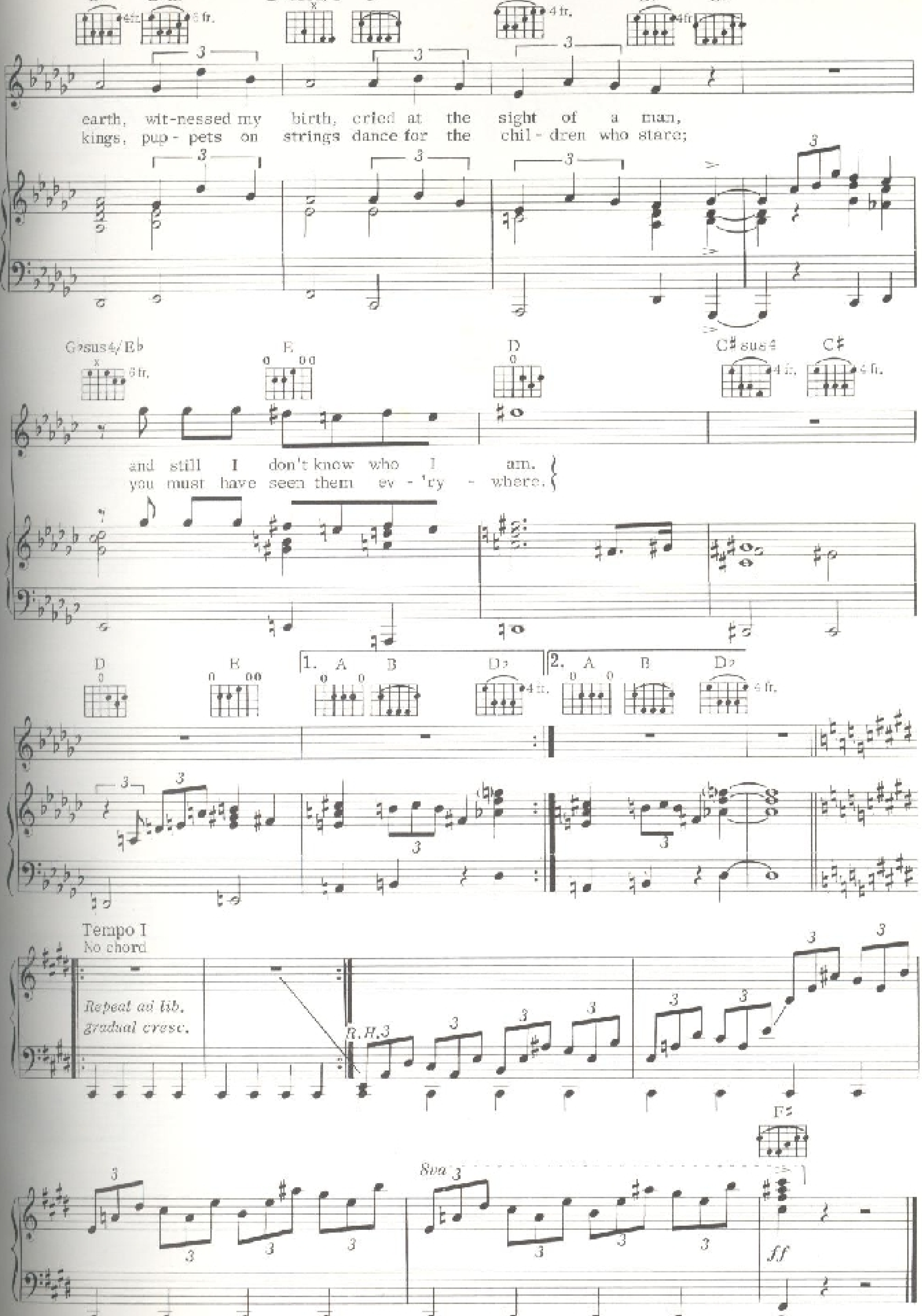





cresc.
f
Slowly, in 2
(♩. = 𝅗𝅥)
Gb Ebm Db
Why do you stare, do you think that I care? You've been mis - led by the thoughts in your head. Your words waste and de - cay; noth - ing you say reach - es my
Why do you think I be - lieve what you've said? Few of your words ev - er en - ter my head. I'm tired of hyp - o - crite freaks with tongues in their cheeks, turn - ing their
p
Gb/Bb Cb Gb Ebm Db Gb/Bb Cb
8
Gb Db/Cb Gb/Bb Cb Db Ebm Dbsus2/F Cb
mf
6 fr.
4 fr.
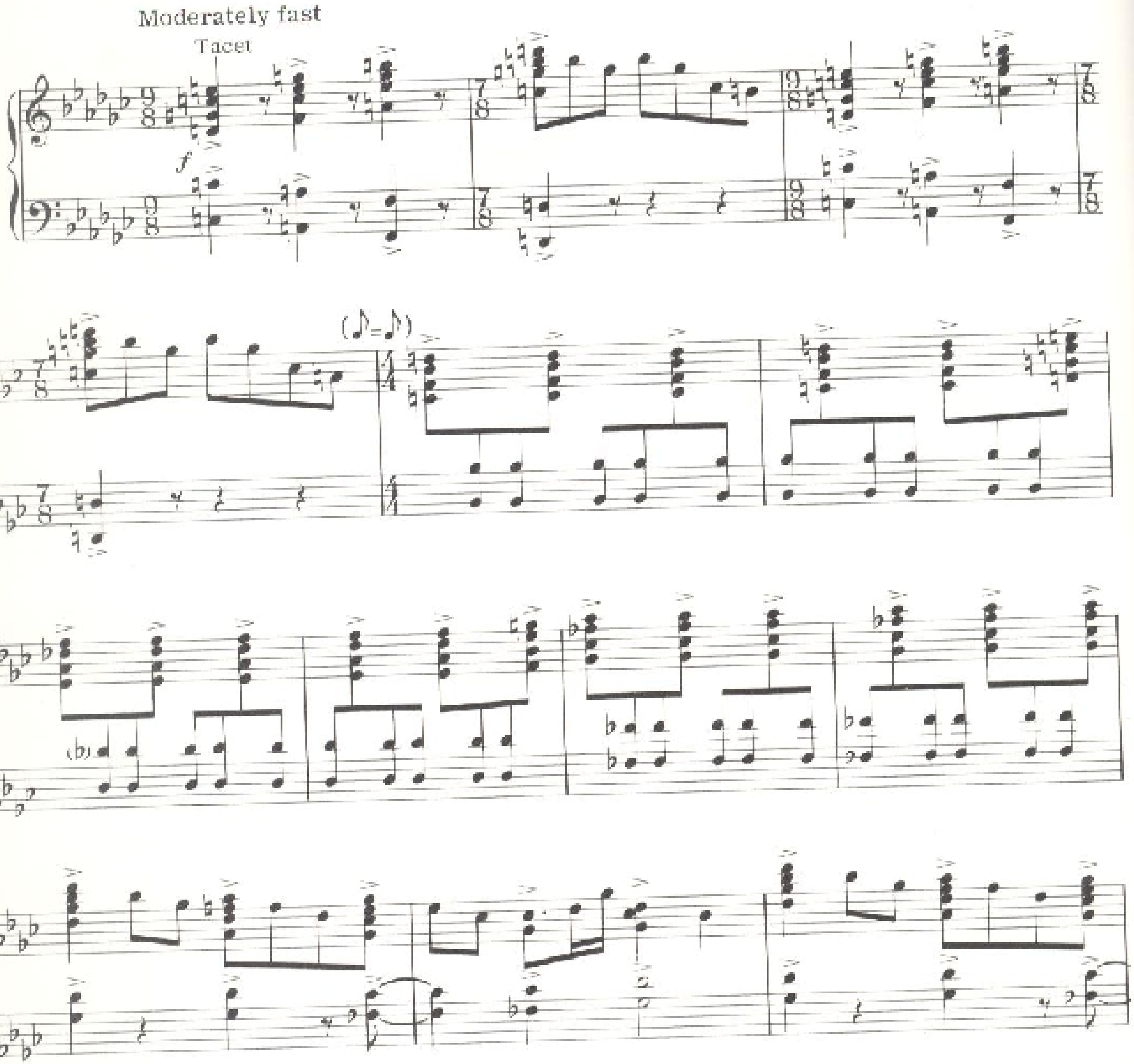

Ab Db Gb Gbsus4/Eb E D
ears an - y - way. You nev - er spoke a word of truth.
eyes as they speak. They make me sick and tired.
C#sus4 C# D E 1. A B Db
2. A B Db Eb Fm Eb/G Ab Eb/Bb Cm
Are you con - fused to the point in your mind;
mf
Bb/D Eb Bb/D Cm Eb7/Bb Ab Eb/G Fm Cm Bb/D Db
though you're blind, can't you see you're wrong?

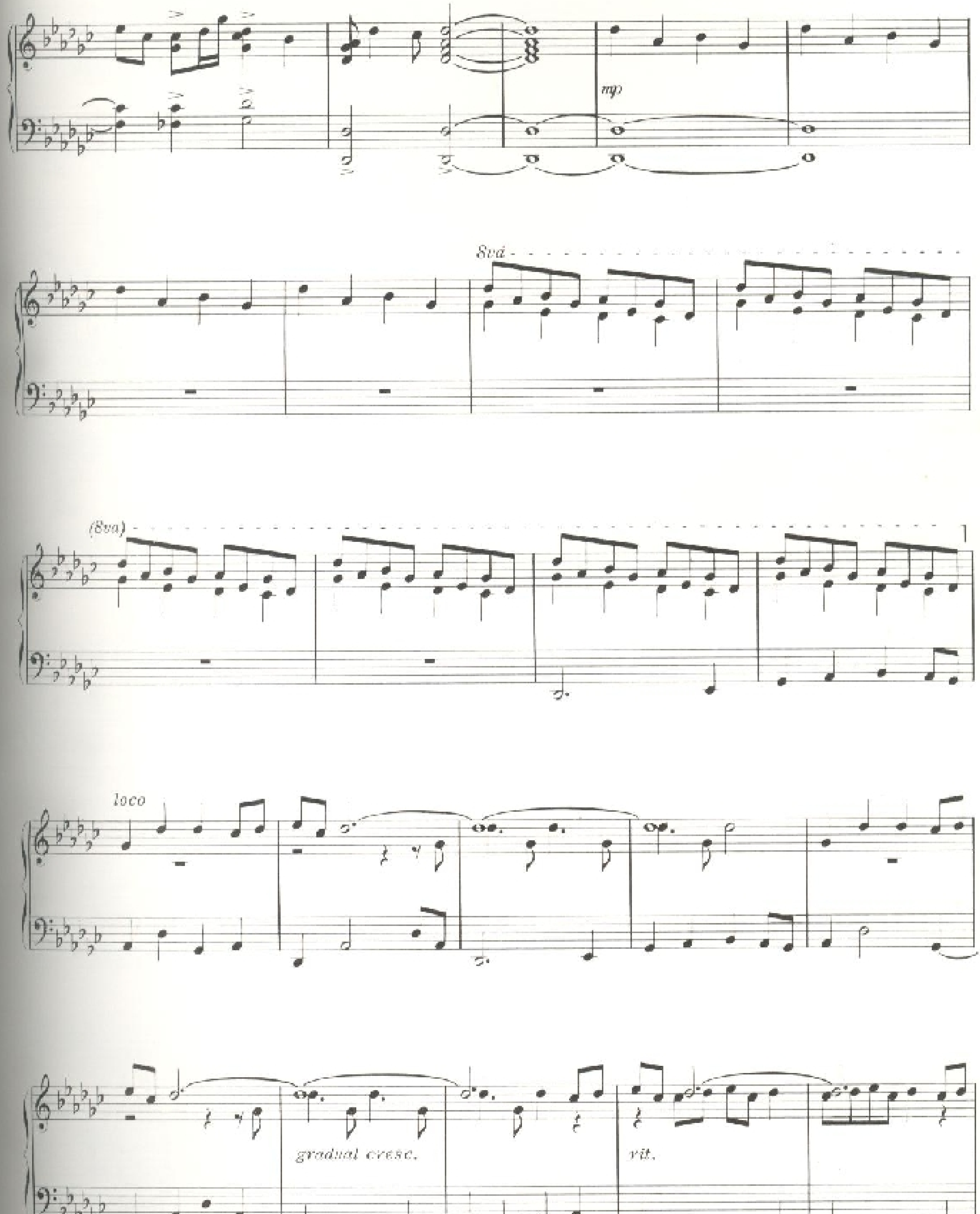

Gb Abm Gb/Bb Cb Gb/Db Ebm Db/F Gb Db/F
Won't you re - fuse to be used e - ven though you may know I can see you're
Ebm Bbm/Db Cb Gb/Bb Abm Ebm Db/F Gb Db/Gb
wrong?_ Please, please,
Cb/Fb Gb Db/Gb
please o - pen their eyes. Please, please,
Cb/Fb Gb Db/Cb Gb/Bb Cb
please don't give me lies.
I've ruled all of the
I've seen pau - pers as

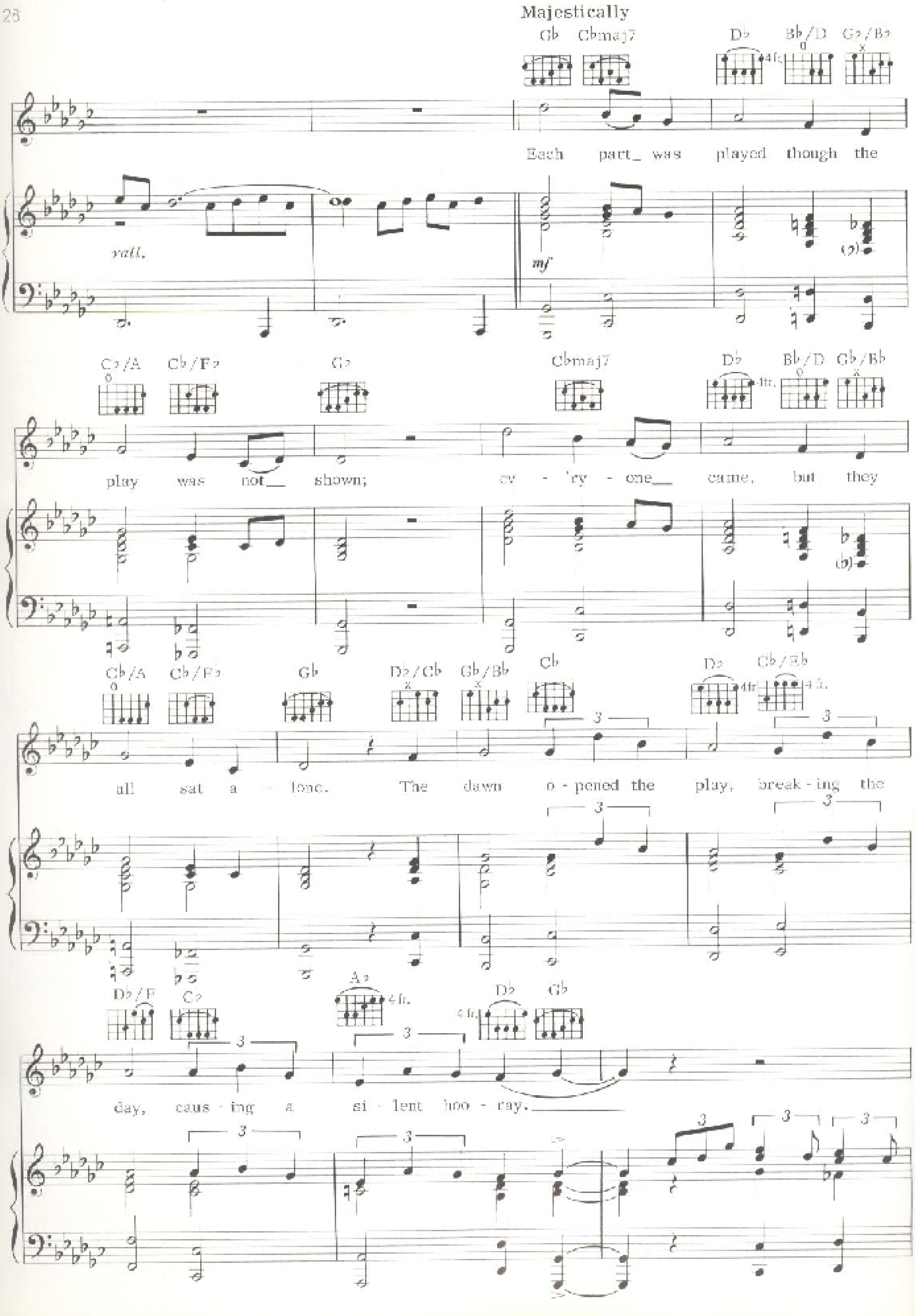

D♭ E♭m D♭sus2/F C♭ A♭ D♭ G♭
earth, wit-nessed my birth, cried at the sight of a man,
kings, pup - pets on strings dance for the chil - dren who stare;
G♭sus4/E♭ E D C♯sus4 C♯
and still I don't know who I am.
you must have seen them ev - 'ry - where.
D E 1. A B D♭ 2. A B D♭
Tempo I
No chord
Repeat ad lib.
gradual cresc.
R.H.
8va
F♯
ff

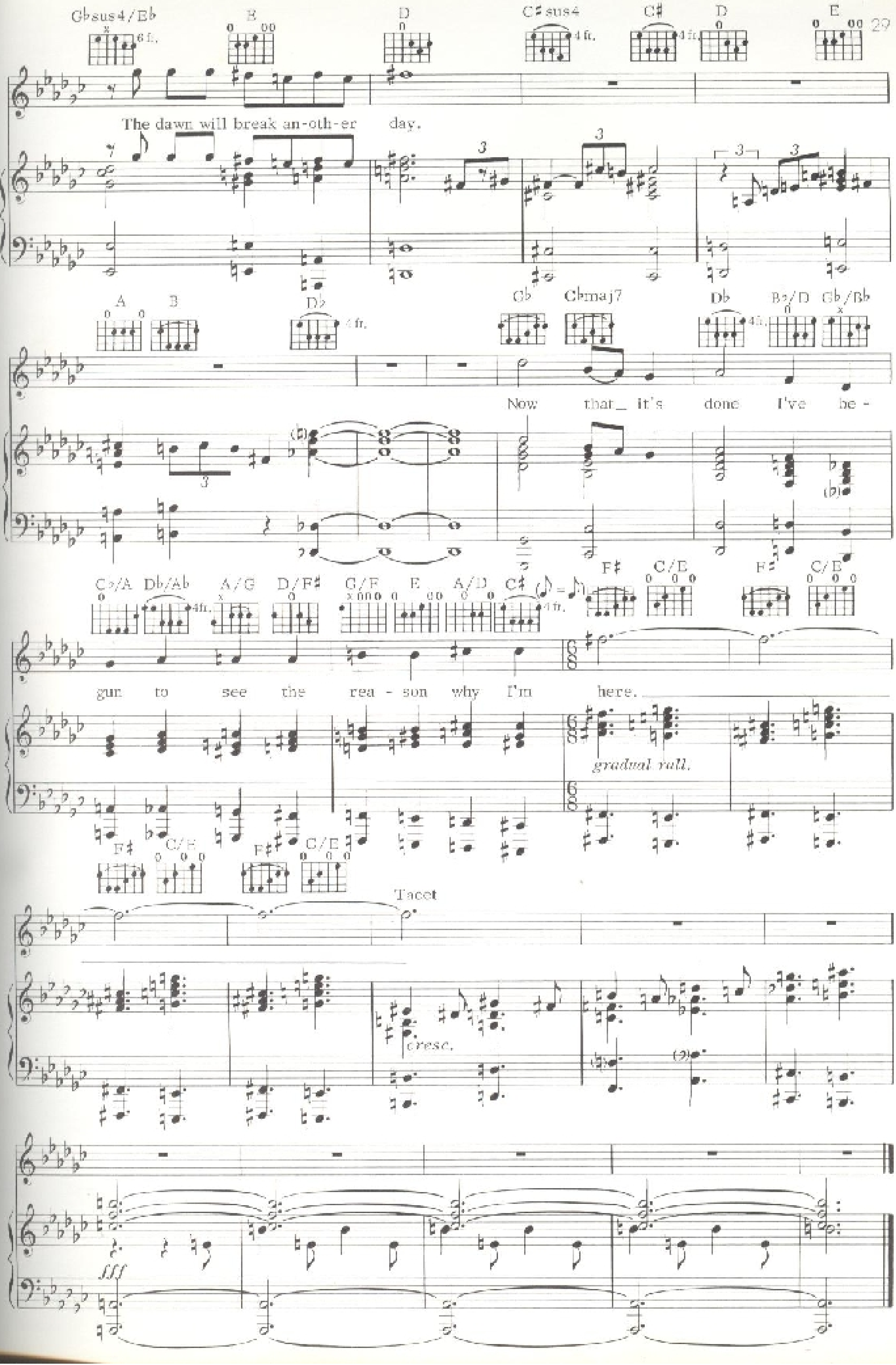
The Endless Enigma (Part II)

Music by KEITH EMERSON Words by GREG LAKE




mp
8va
(8va)
loco
gradual cresc.
rit.


Majestically
Gb Cbmaj7 Db Bb/D Gb/Bb
Each part was played though the
rall.
mf
Cb/A Cb/Fb Gb Cbmaj7 Db Bb/D Gb/Bb
play was not shown; ev - 'ry - one came, but they
Cb/A Cb/Fb Gb Db/Cb Gb/Bb Cb Db Cb/Eb
all sat a - lone. The dawn o - pened the play, break - ing the
Db/F Cb Ab Db Gb
day, caus - ing a si - lent hoo - ray.



G♭sus4/E♭
E
D
C♯sus4
C♯
D
E
The dawn will break an-oth-er day.
A
B
D♭
G♭
C♭maj7
D♭
B♭/D
G♭/B♭
Now that_ it's done I've be-
C♭/A
D♭/A♭
A/G
D/F♯
G/F
E
A/D
C♯
F♯
C/E
F♯
C/E
gun to see the rea-son why I'm here.
gradual rall.
F♯
C/E
F♯
C/E
Tacet
cresc.
fff

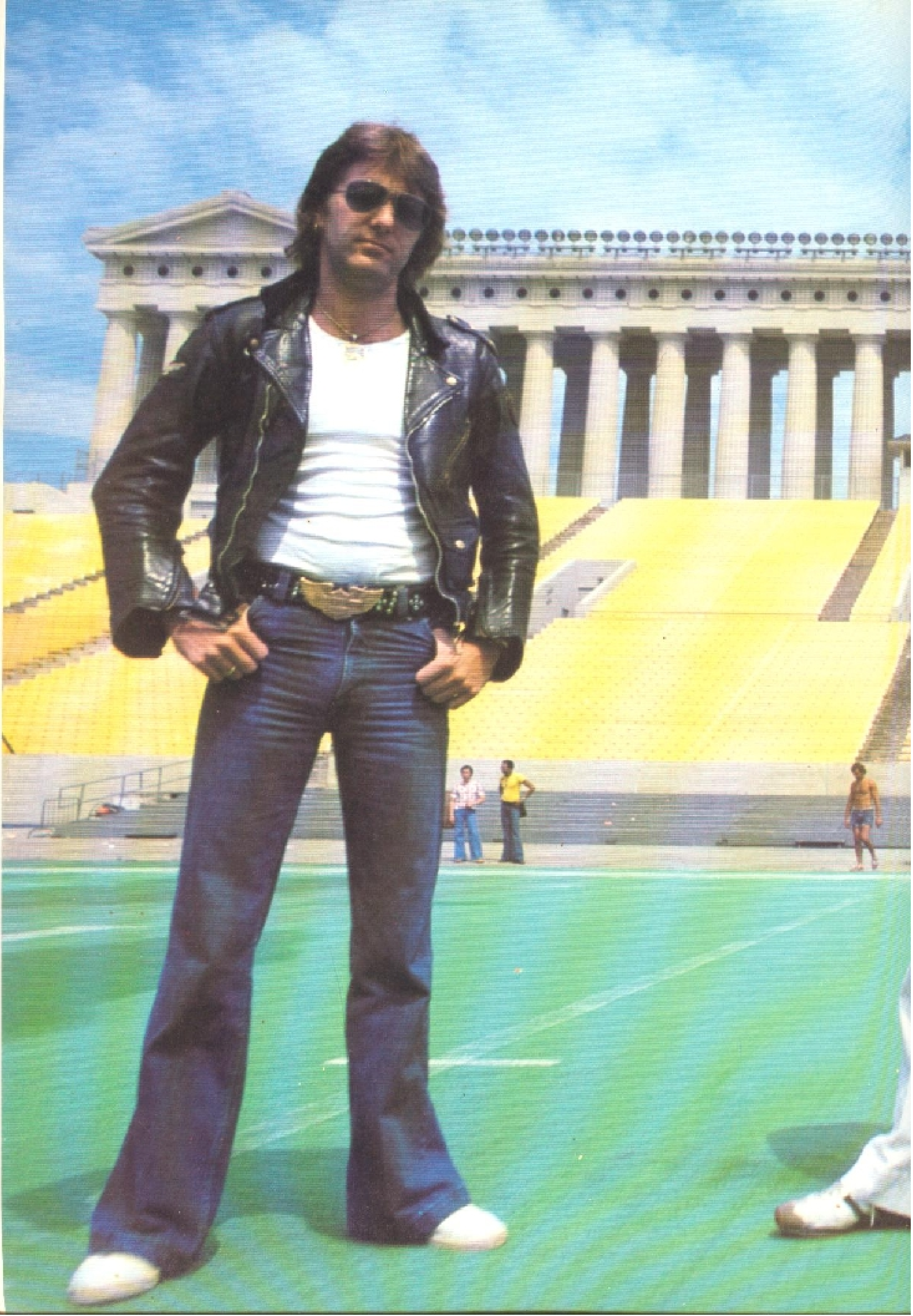
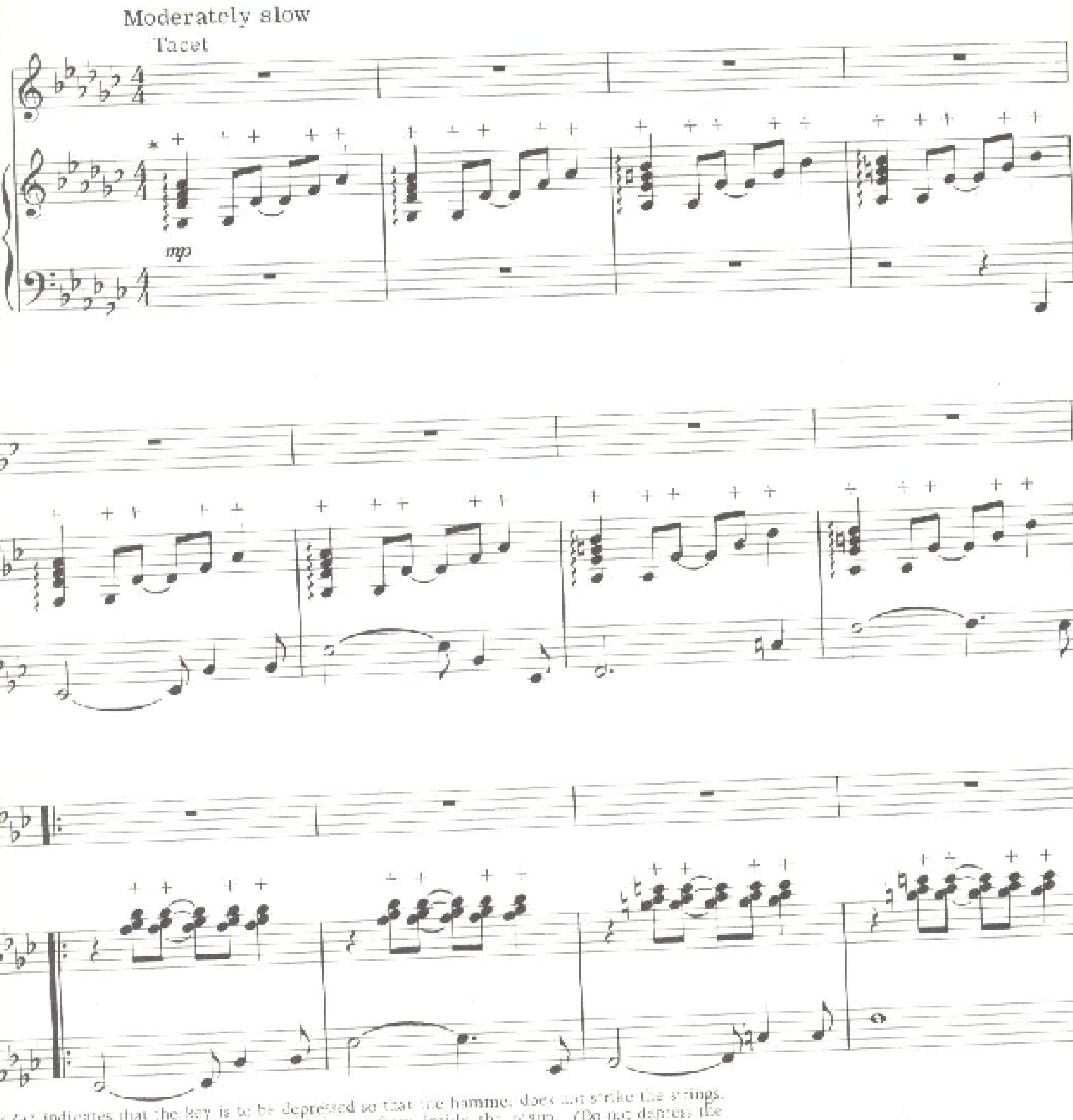




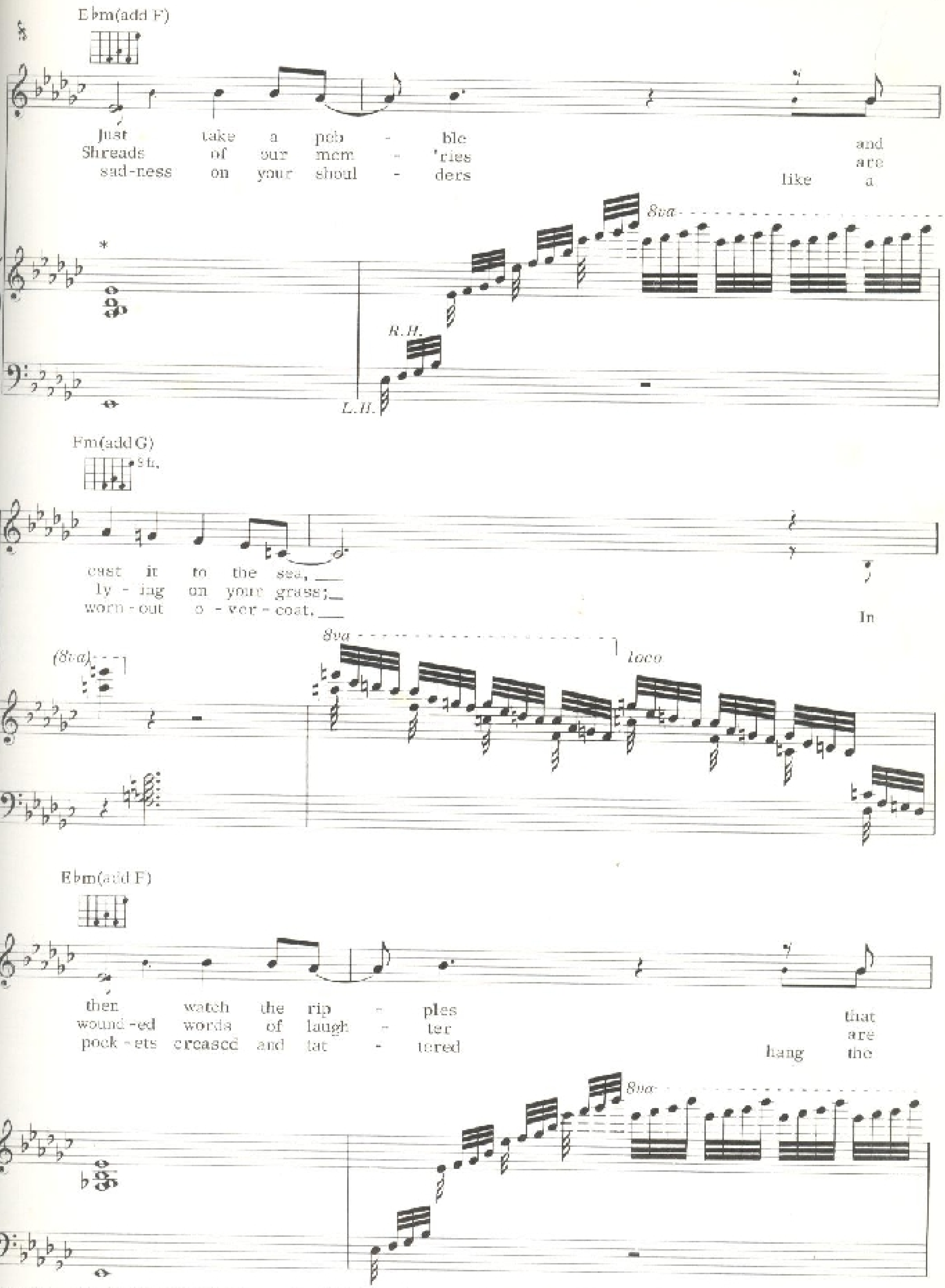
Photo: NEAL PRESTON

Take A Pebble

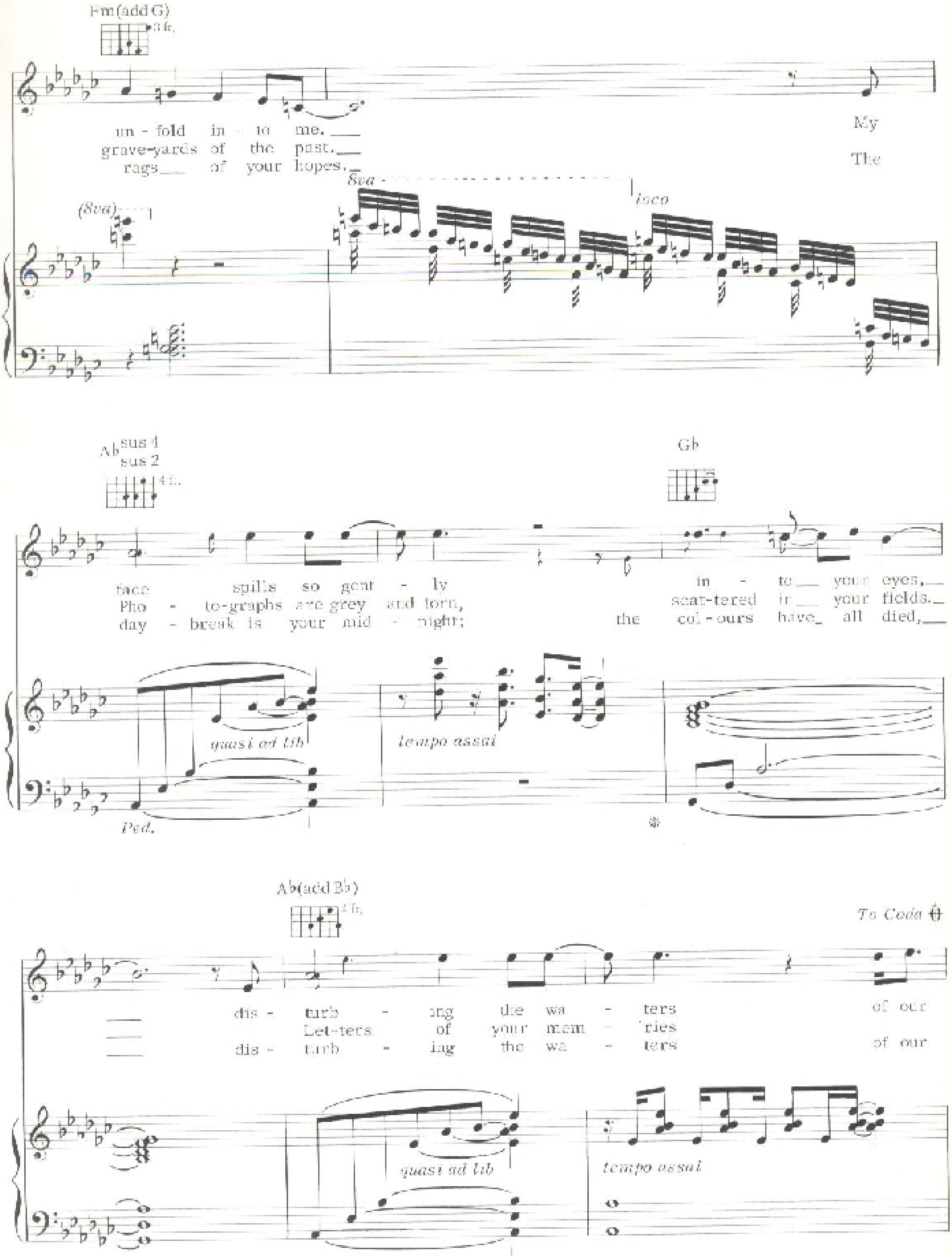
Words and Music by GREG LAKE

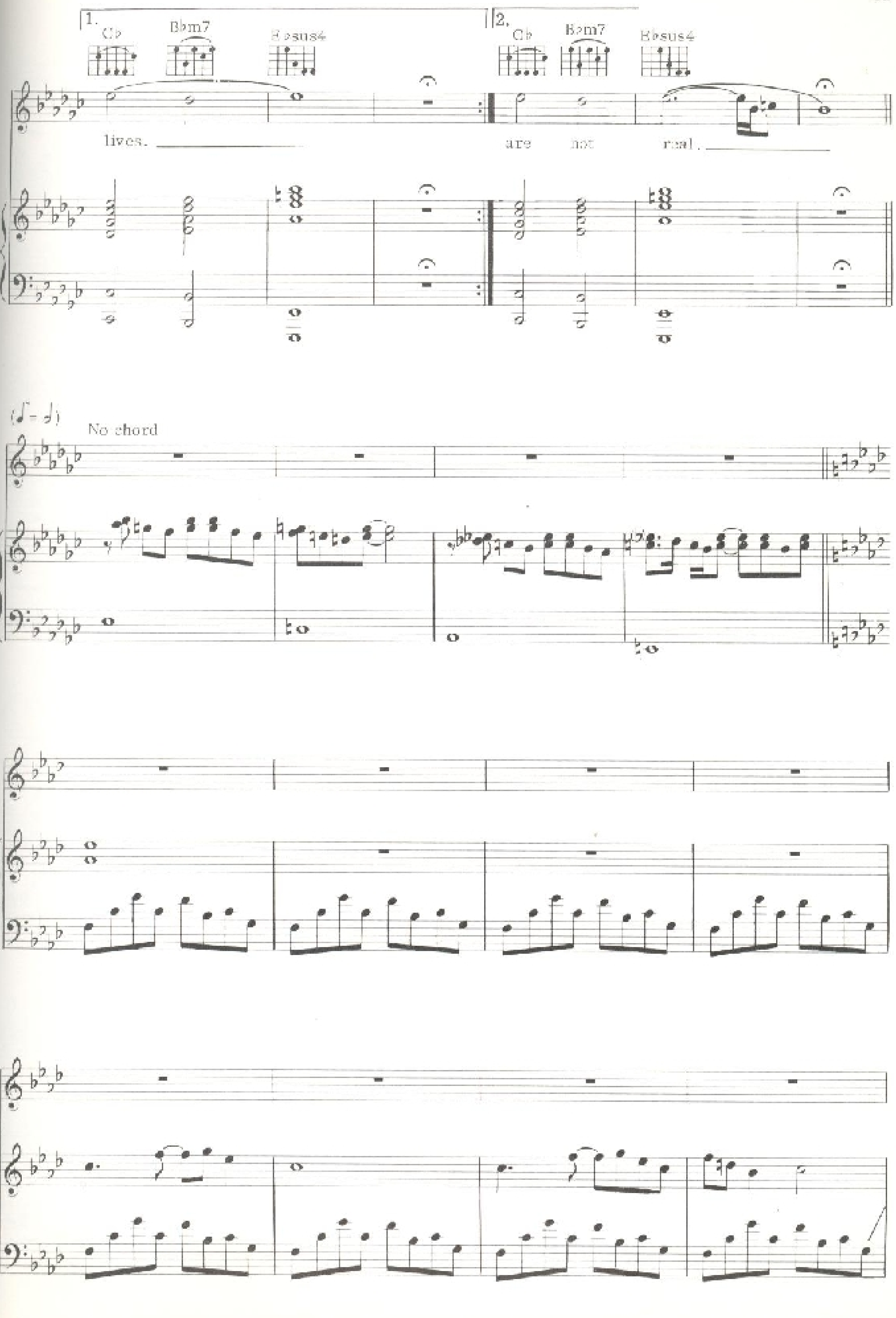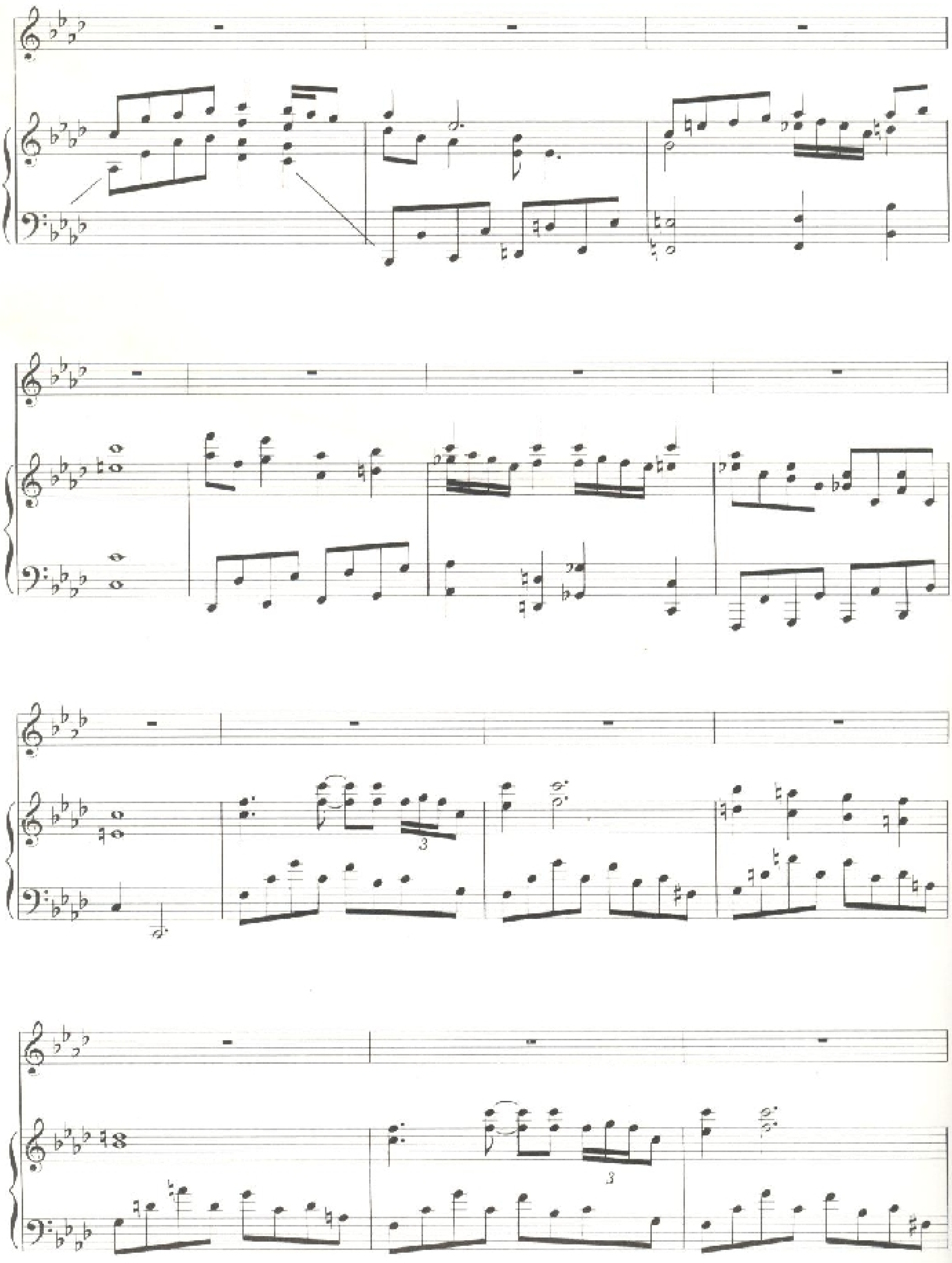


* A cross (+) indicates that the key is to be depressed so that the hammer does not strike the strings. The strings are then to be plucked with a plectrum from inside the piano. (Do not depress the damper pedal, or all strings plucked will sound.)

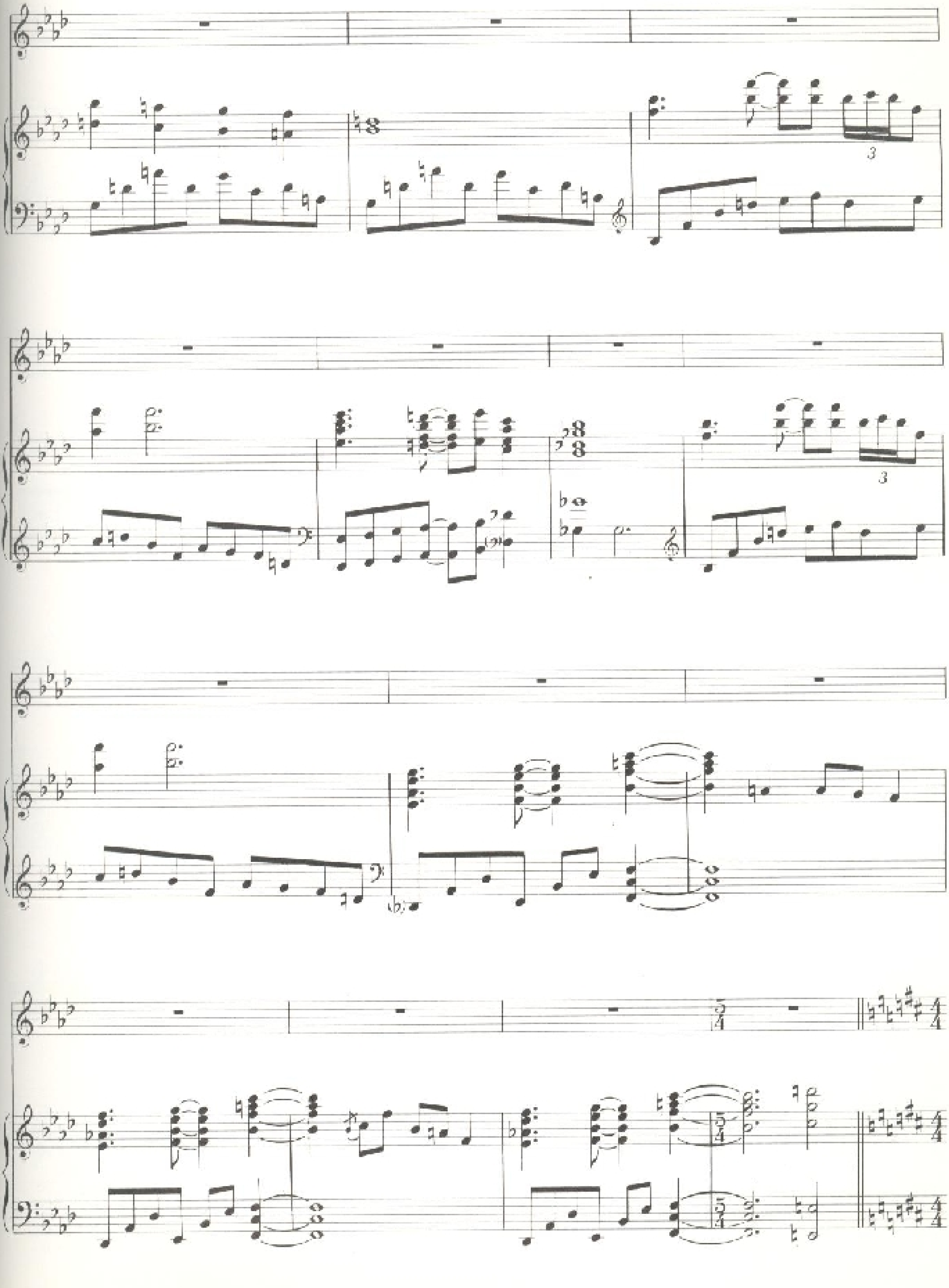


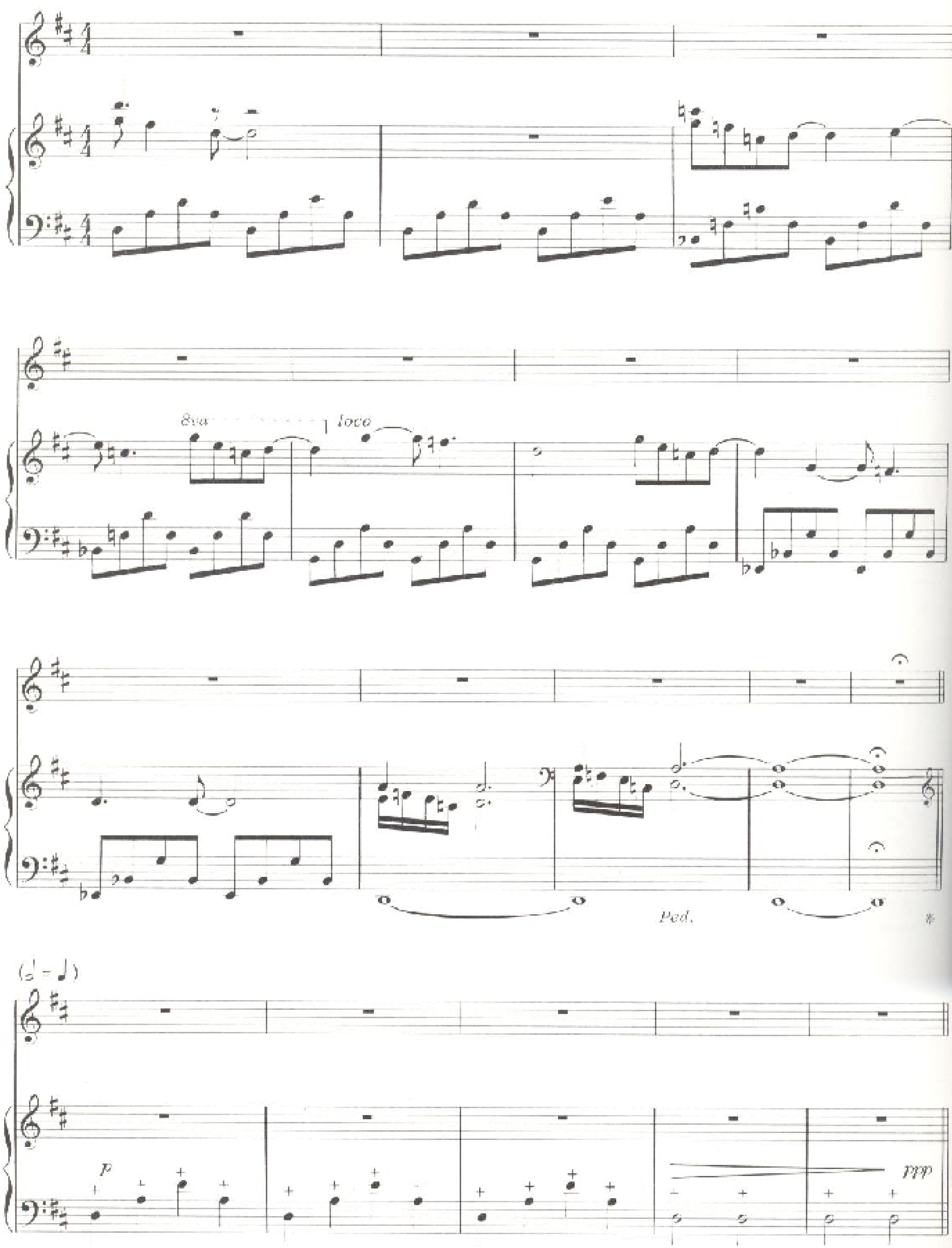
*First time play written accompaniment; second and third times improvise around written accompaniment.
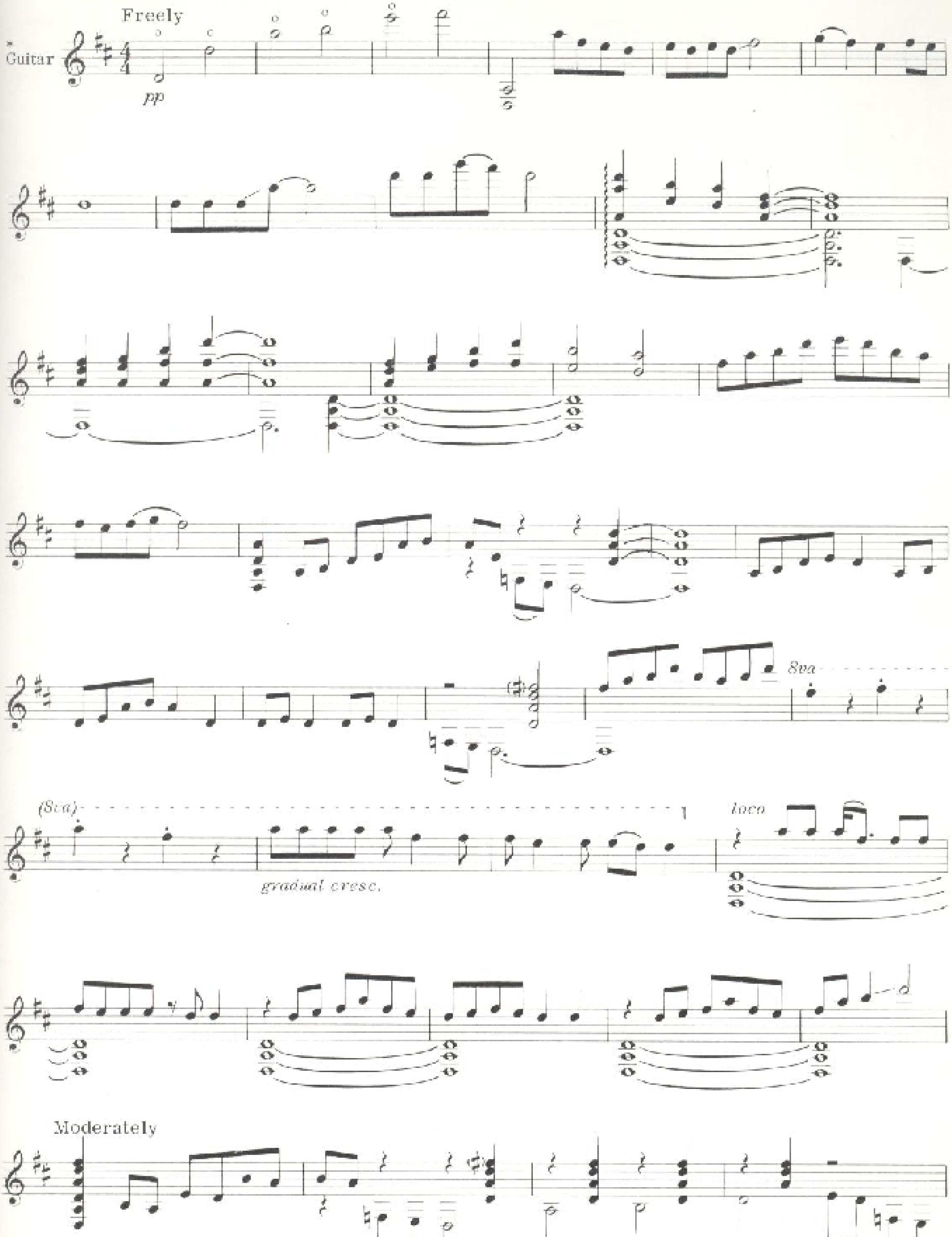

Fm(add G)
3 fr.
un - fold in - to me.
grave-yards of the past.
rags of your hopes.
My
The
8va
(8va)
loco
Ab sus 4 sus 2
4 fr.
Gb
face spills so gent - ly in - to your eyes,
Pho - to-graphs are grey and torn, scat-tered in your fields.
day - break is your mid - night; the col - ours have all died,
quasi ad lib
tempo assai
Ped.
Ab(add Bb)
4 fr.
To Coda
dis - turb - ing the wa - ters of our
Let-ters of your mem - ries
dis - turb - ing the wa - ters of our
quasi ad lib
tempo assai


1.
C♭
B♭m7
B♭sus4
lives.
2.
C♭
B♭m7
B♭sus4
are not real.
No chord
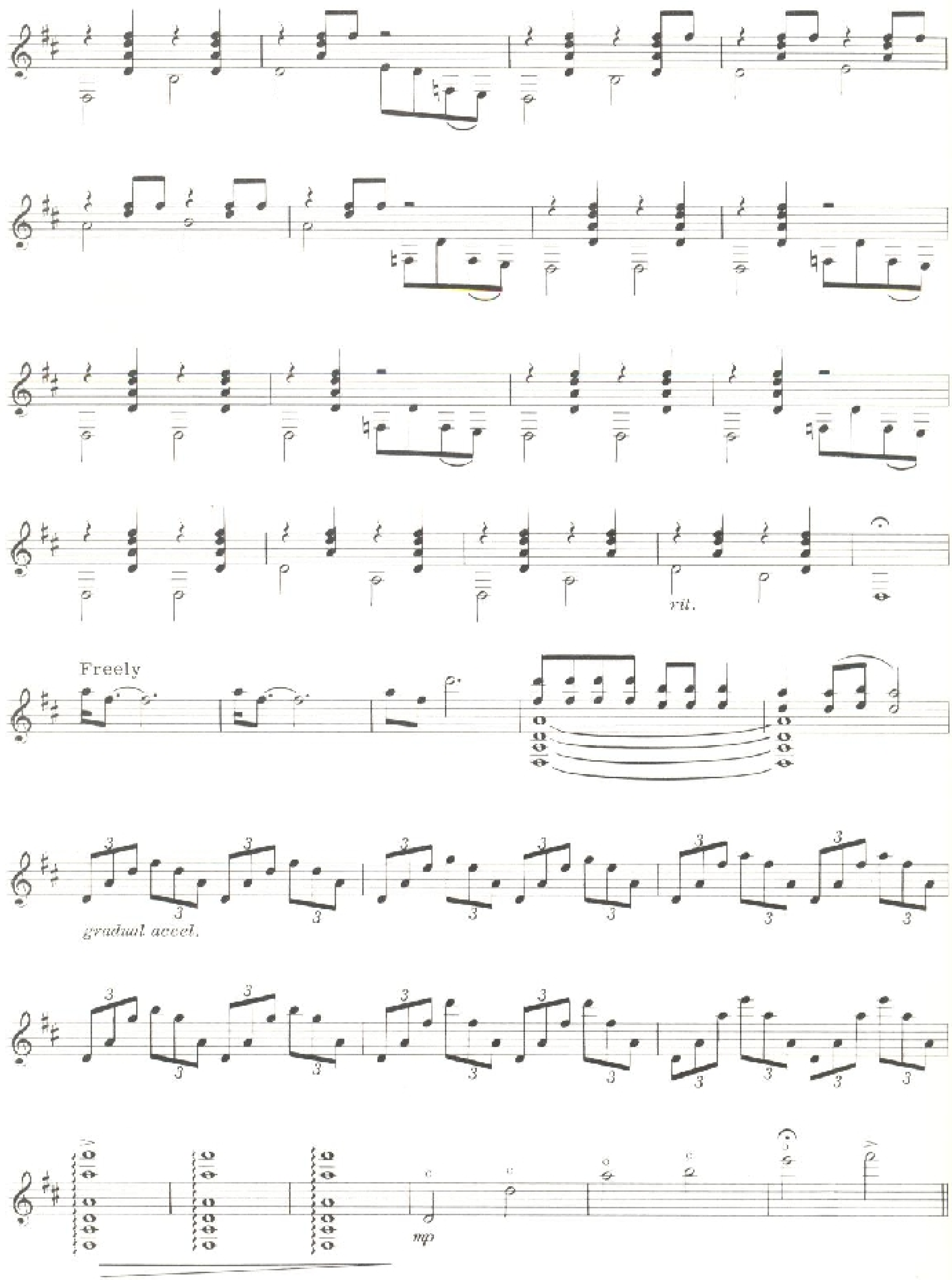


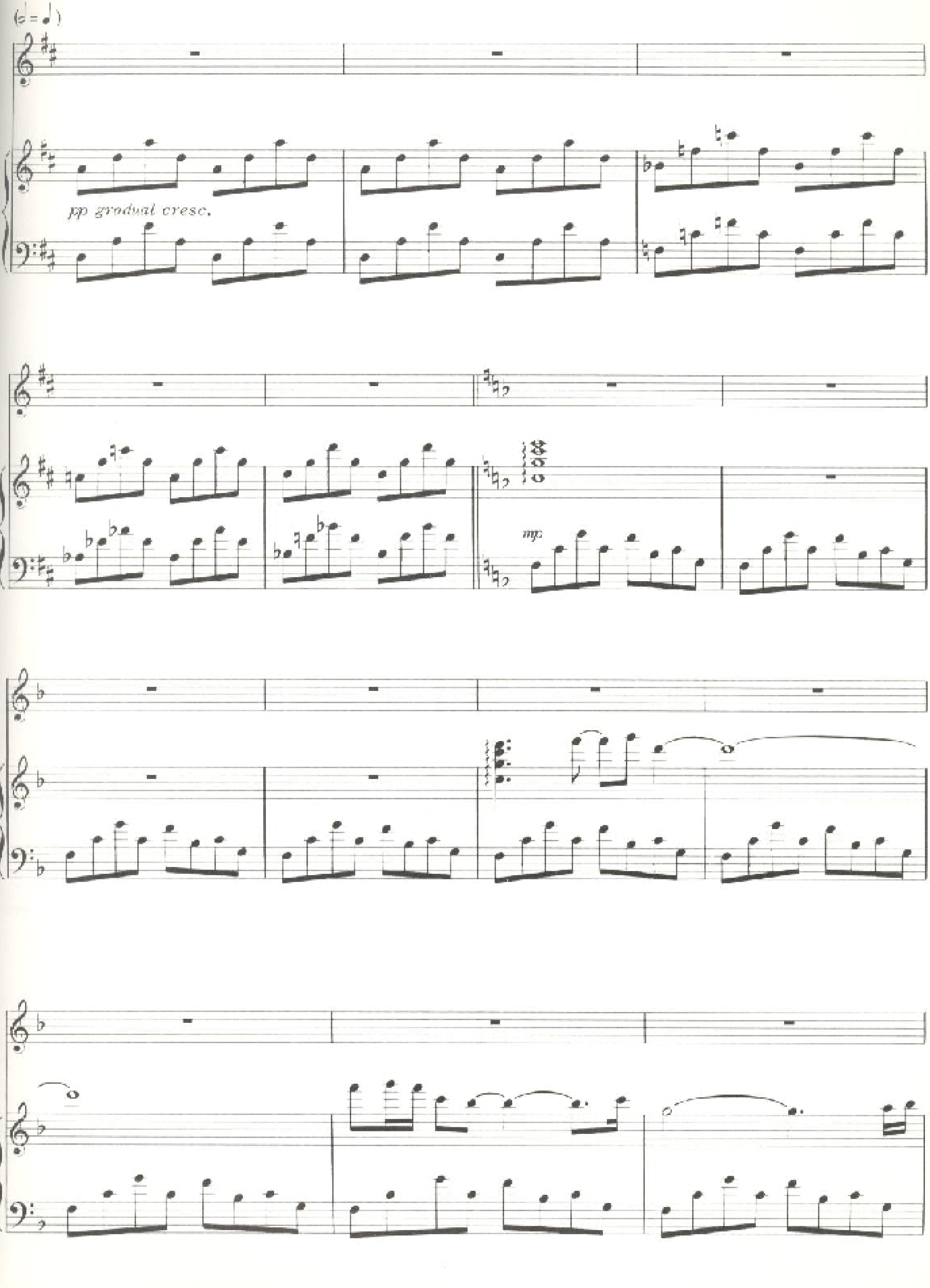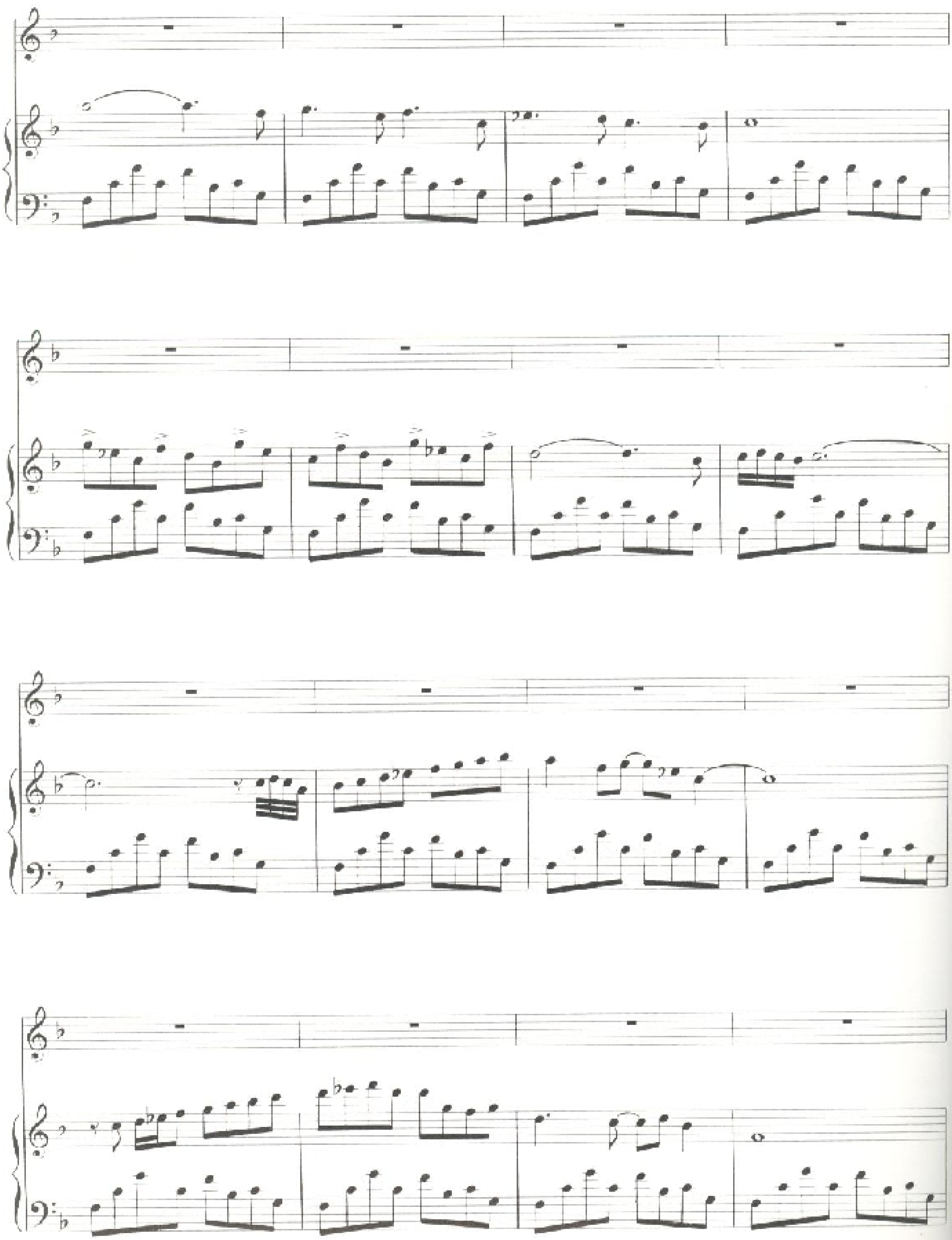



8va
loco
Ped.
p
ppp

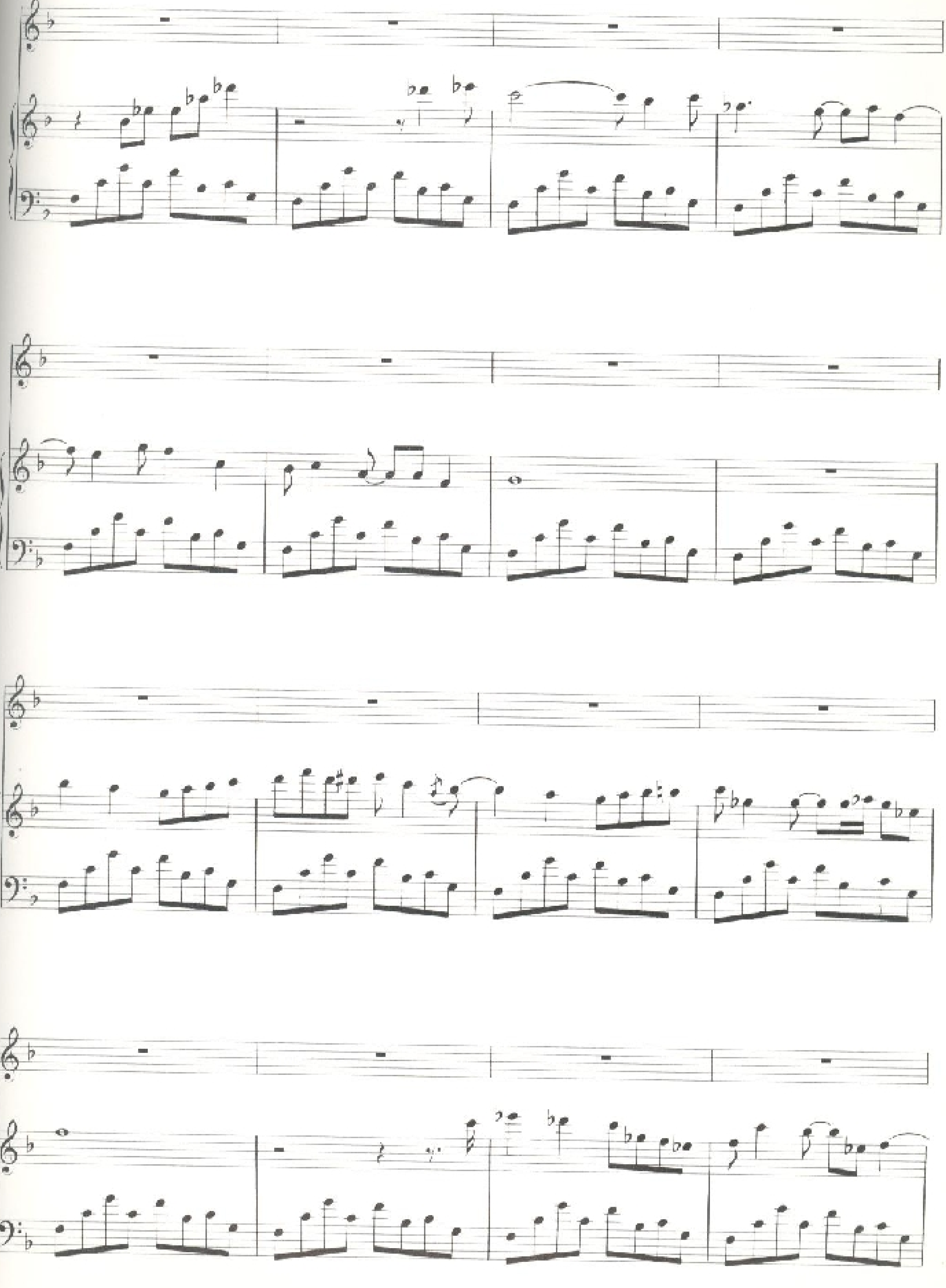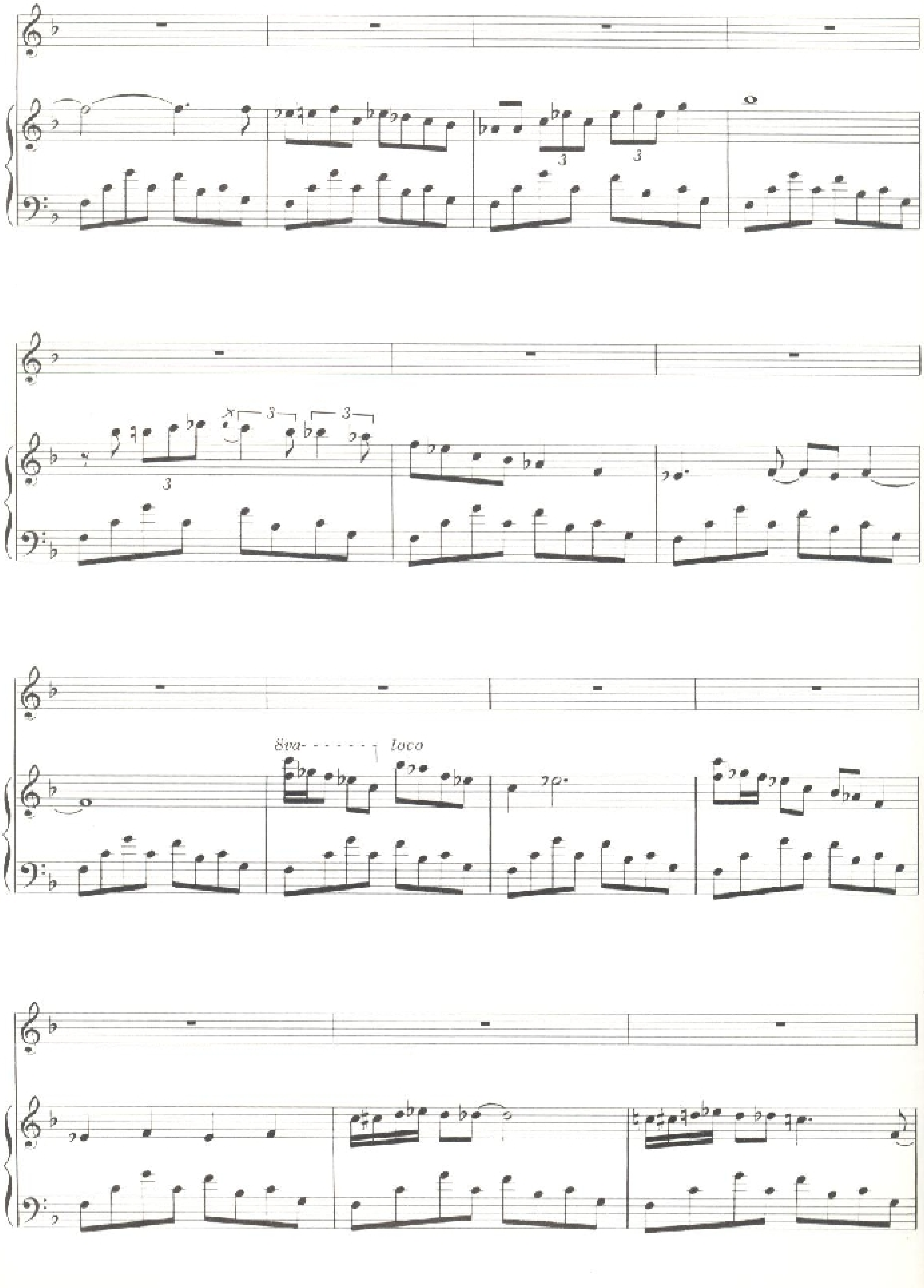


* Tune 6th string down one whole step to D.
Tune 3rd string up one whole step to A. (D A D A B E)

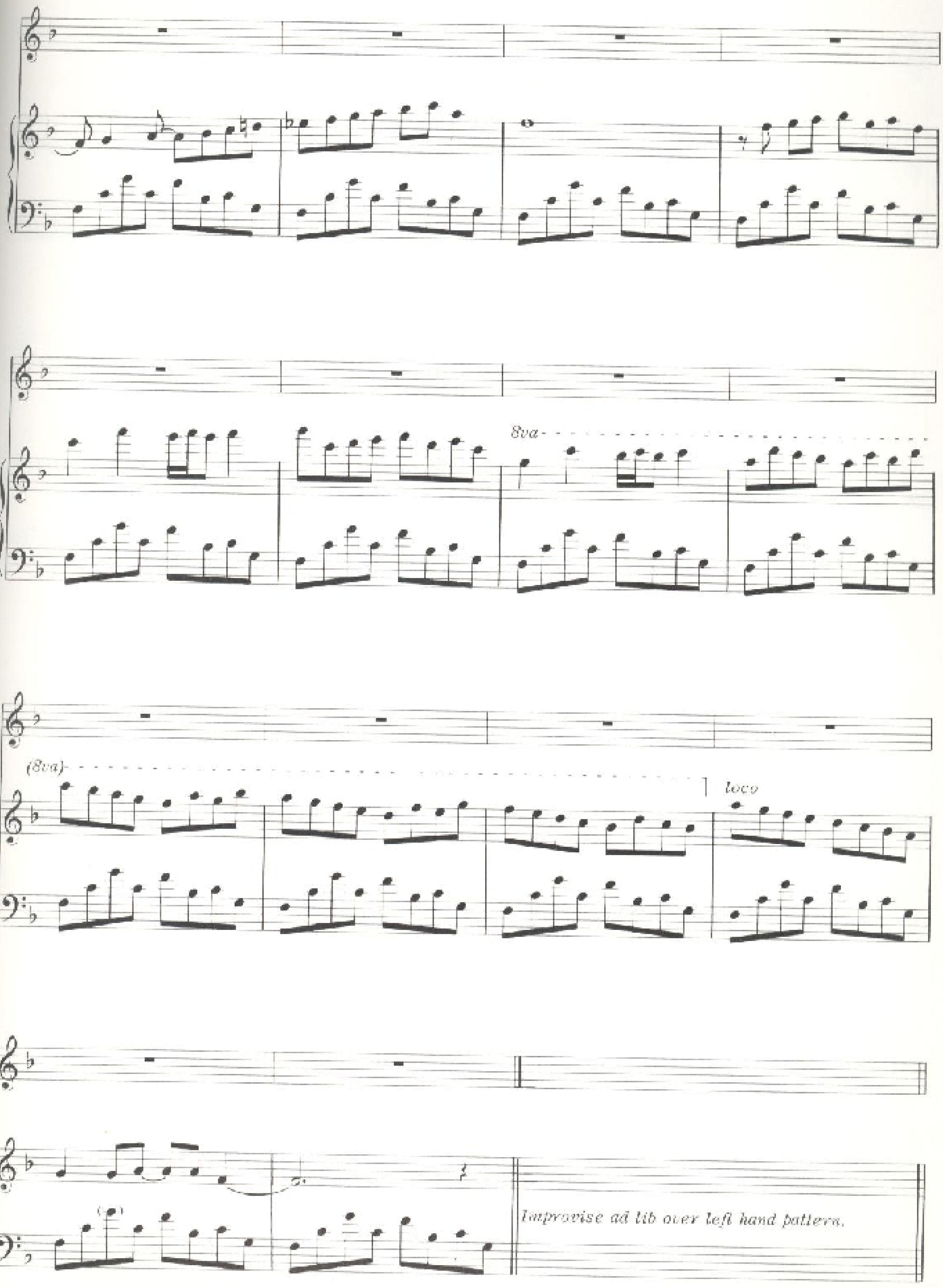

rit.
Freely
gradual accel.
mp


pp gradual cresc.
mp
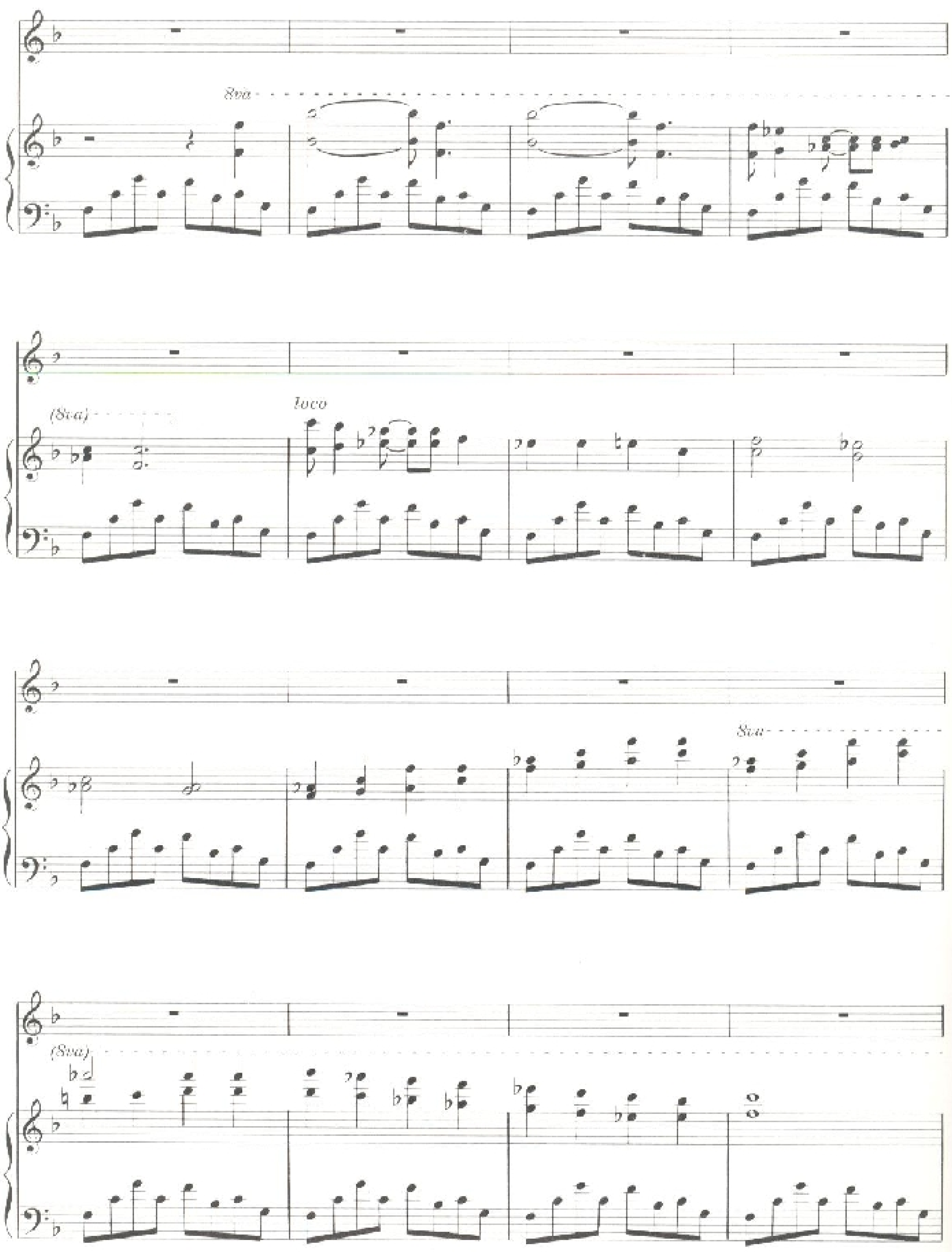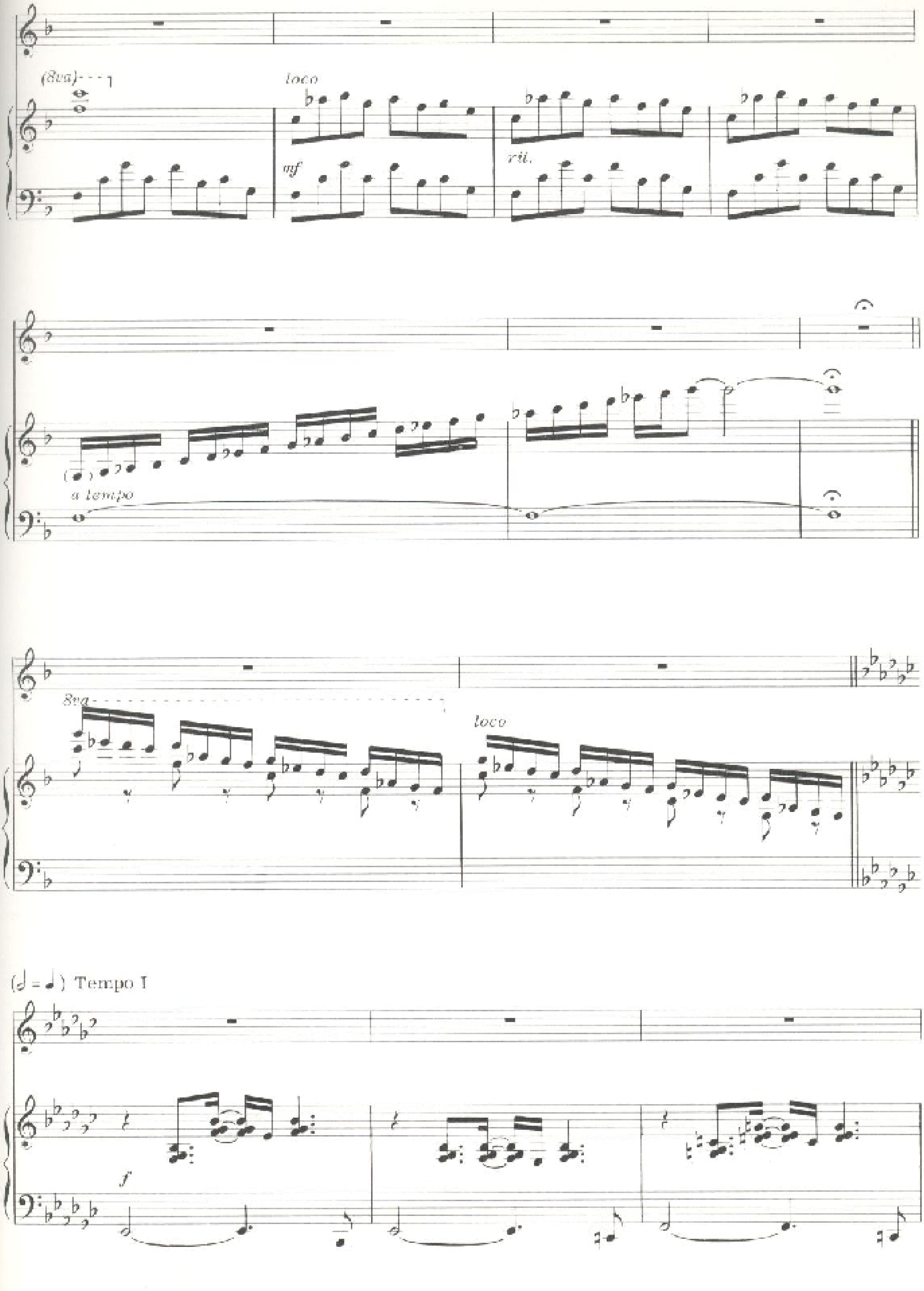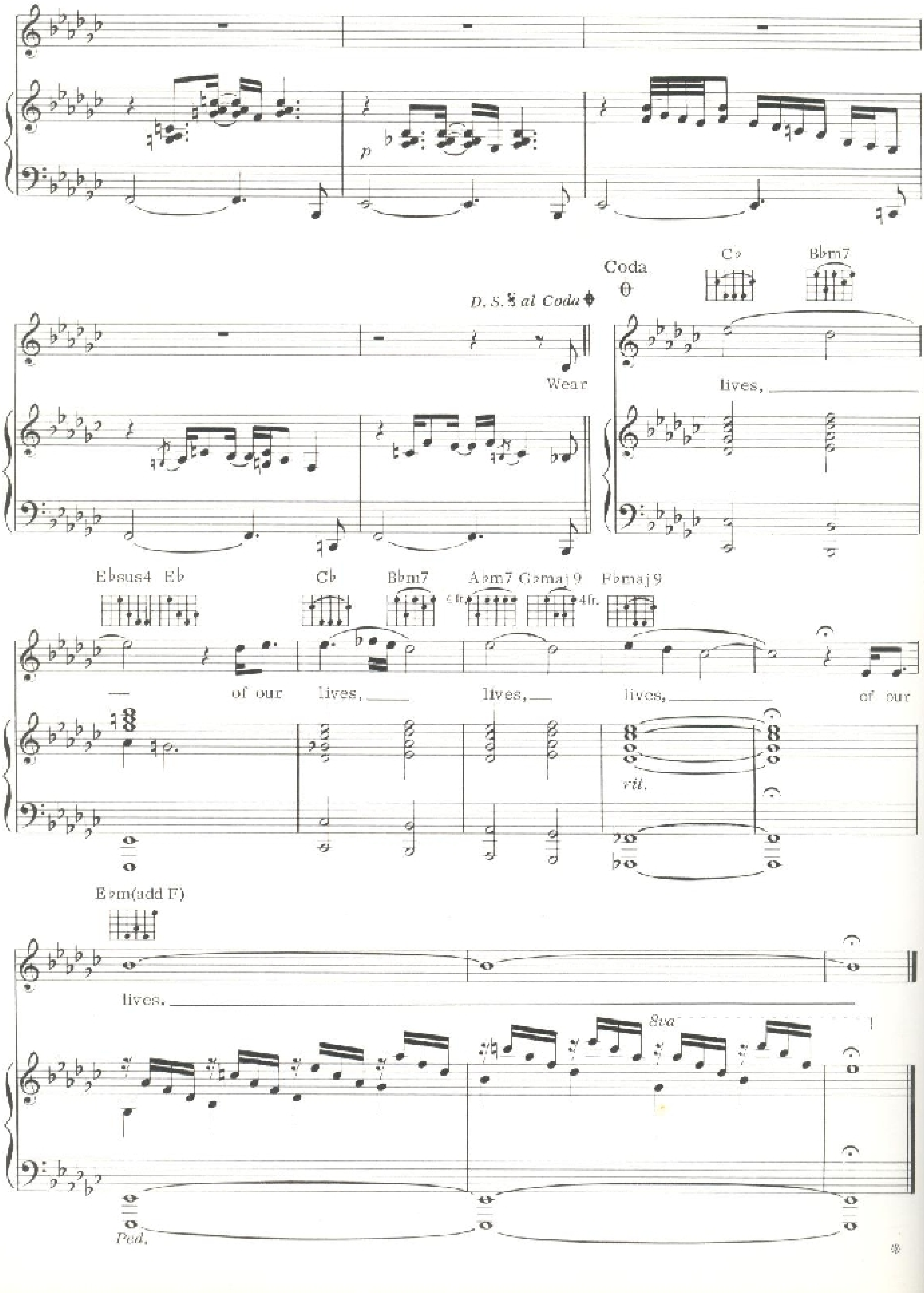





8va
loco



8va
(8va)
loco
Improvise ad lib over left hand pattern.
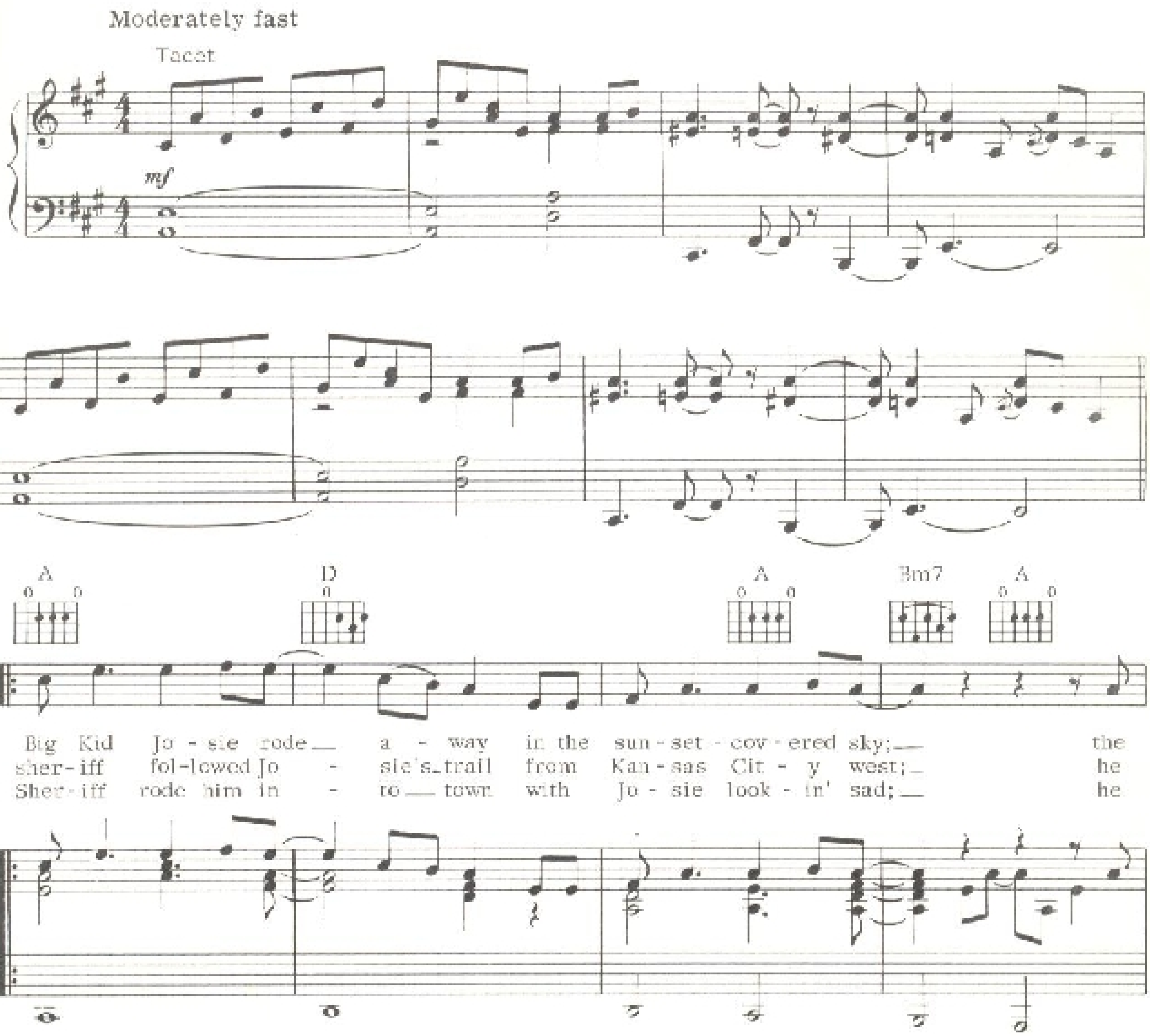

8va
(8va)
loco
8va
(8va)
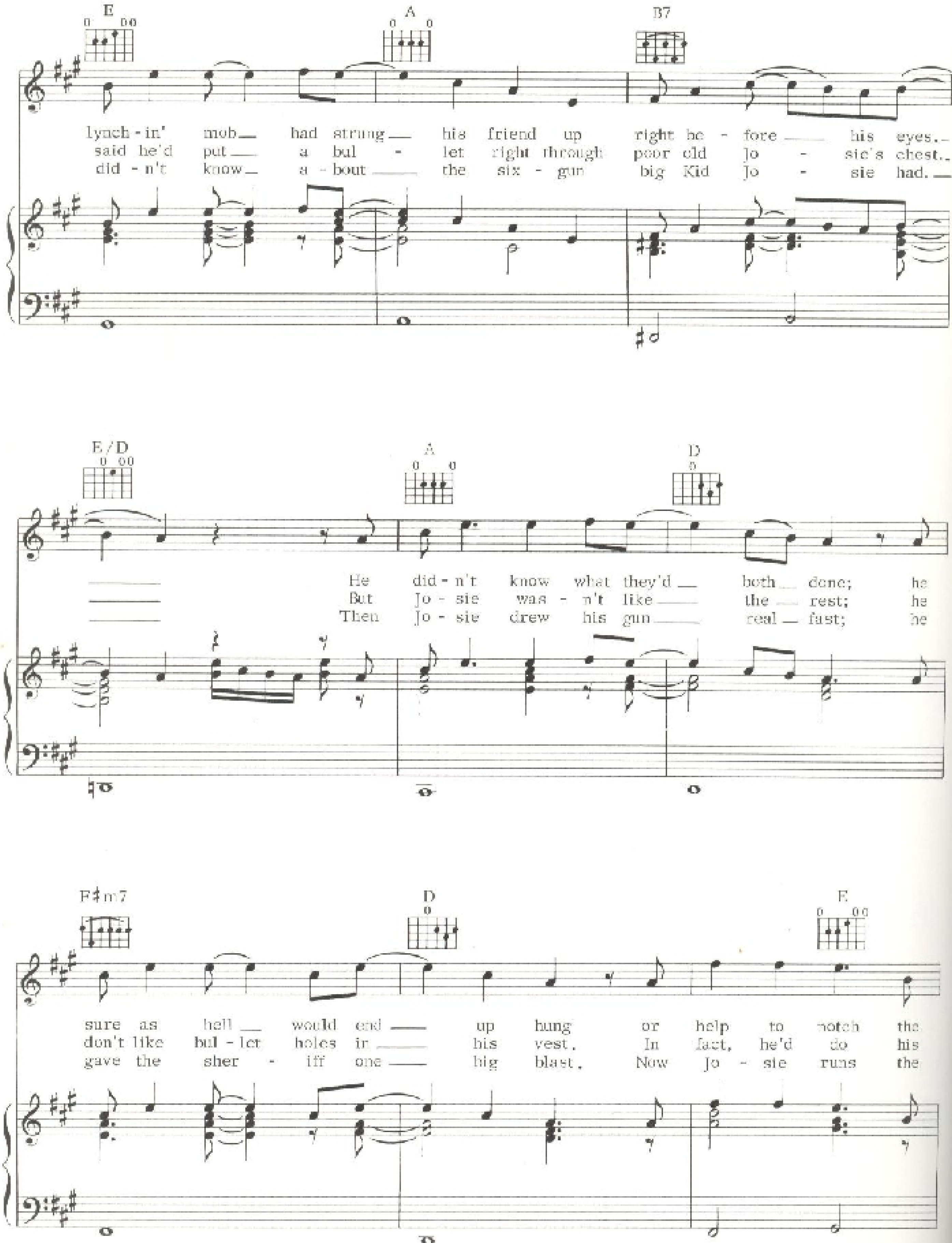

(8va)
loco
mf
rit.
a tempo
8va
loco
Tempo I
f
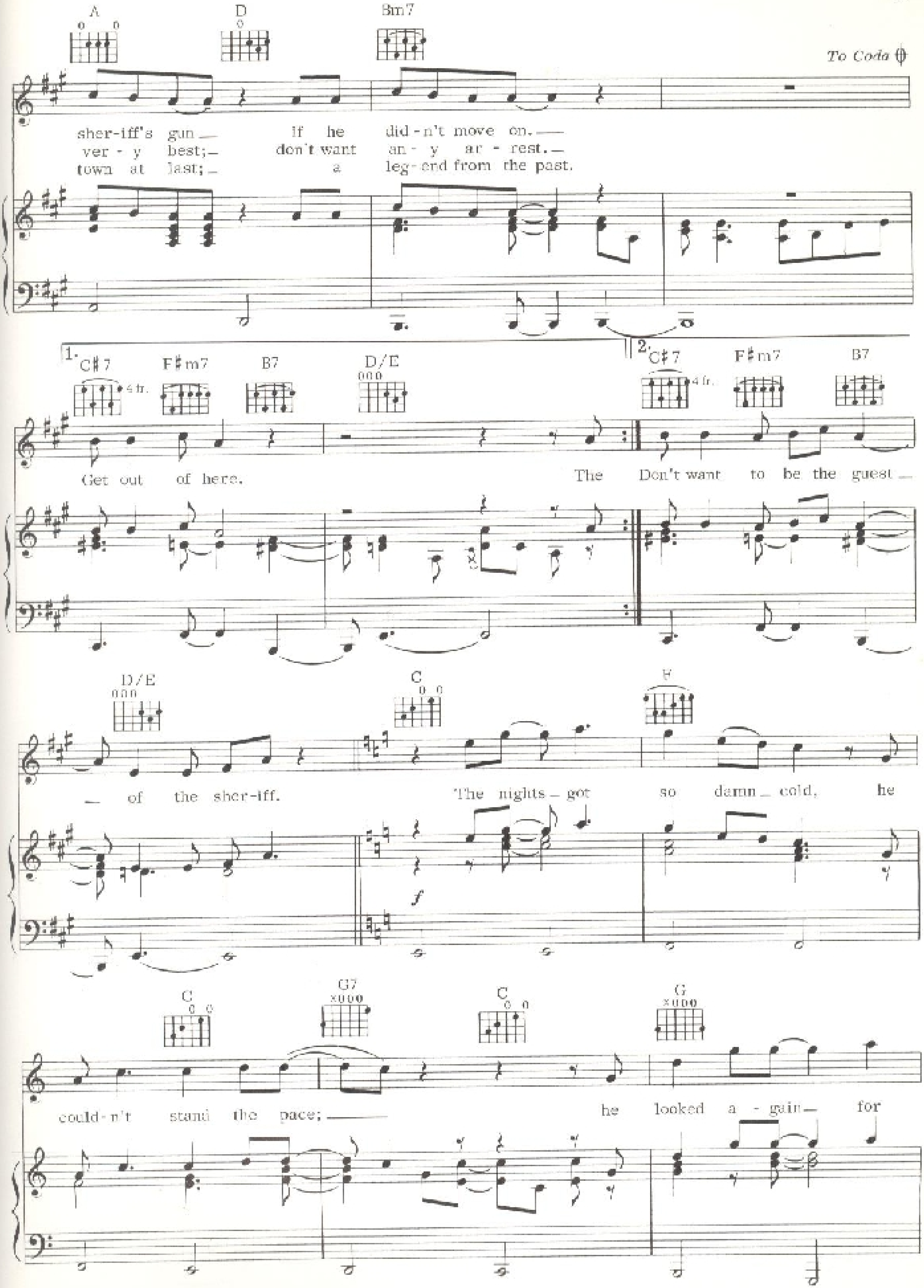

p
D. S. 𝄋 al Coda 𝄌
Wear
Coda
C♭
B♭m7
lives,
E♭sus4 E♭
C♭
B♭m7
A♭m7 G♭maj9
F♭maj9
4 fr.
4 fr.
of our lives,
lives,
lives,
of our
rit.
E♭m(add F)
lives.
8va
Ped.
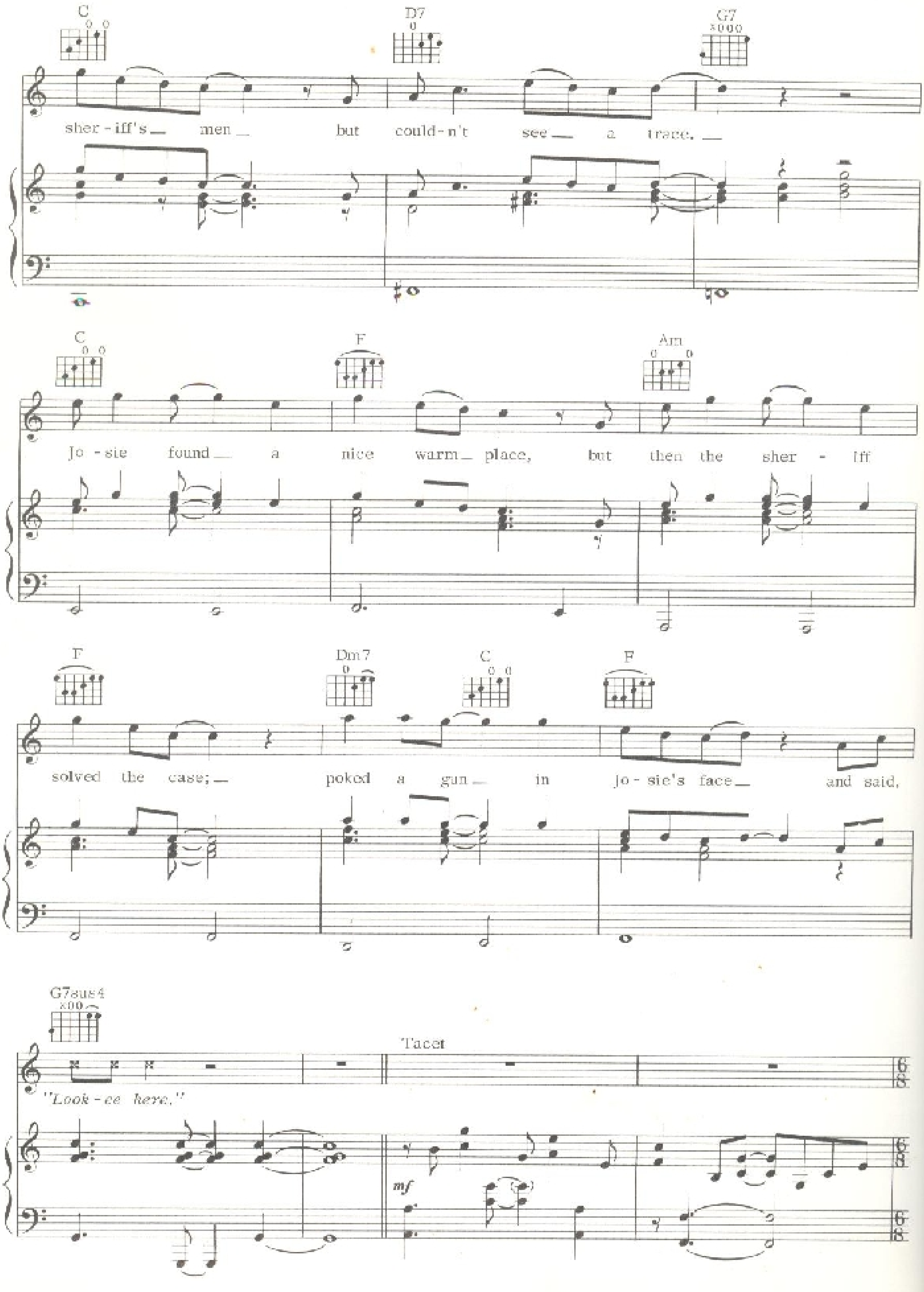
The Sheriff

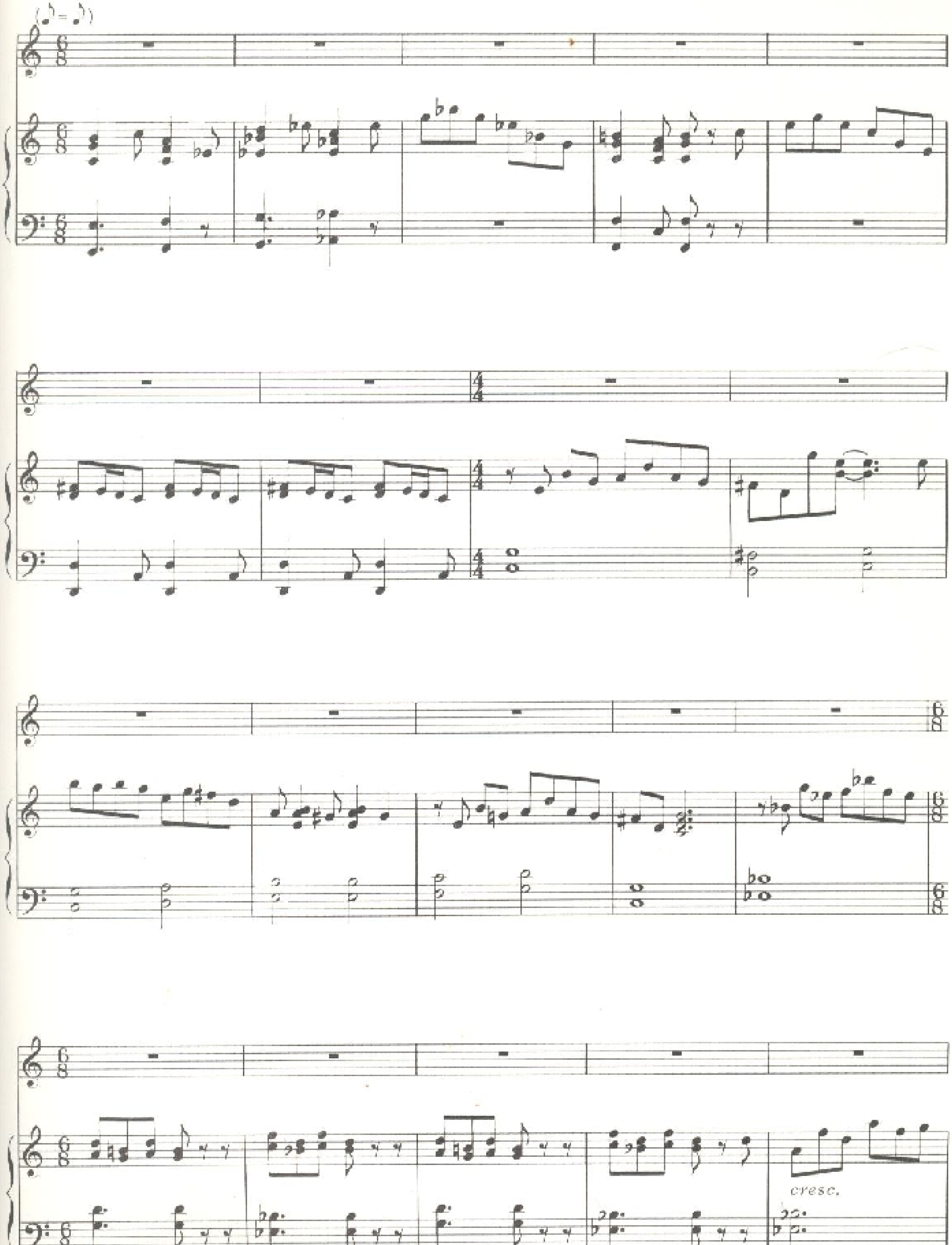
Music by KEITH EMERSON   Words by GREG LAKE
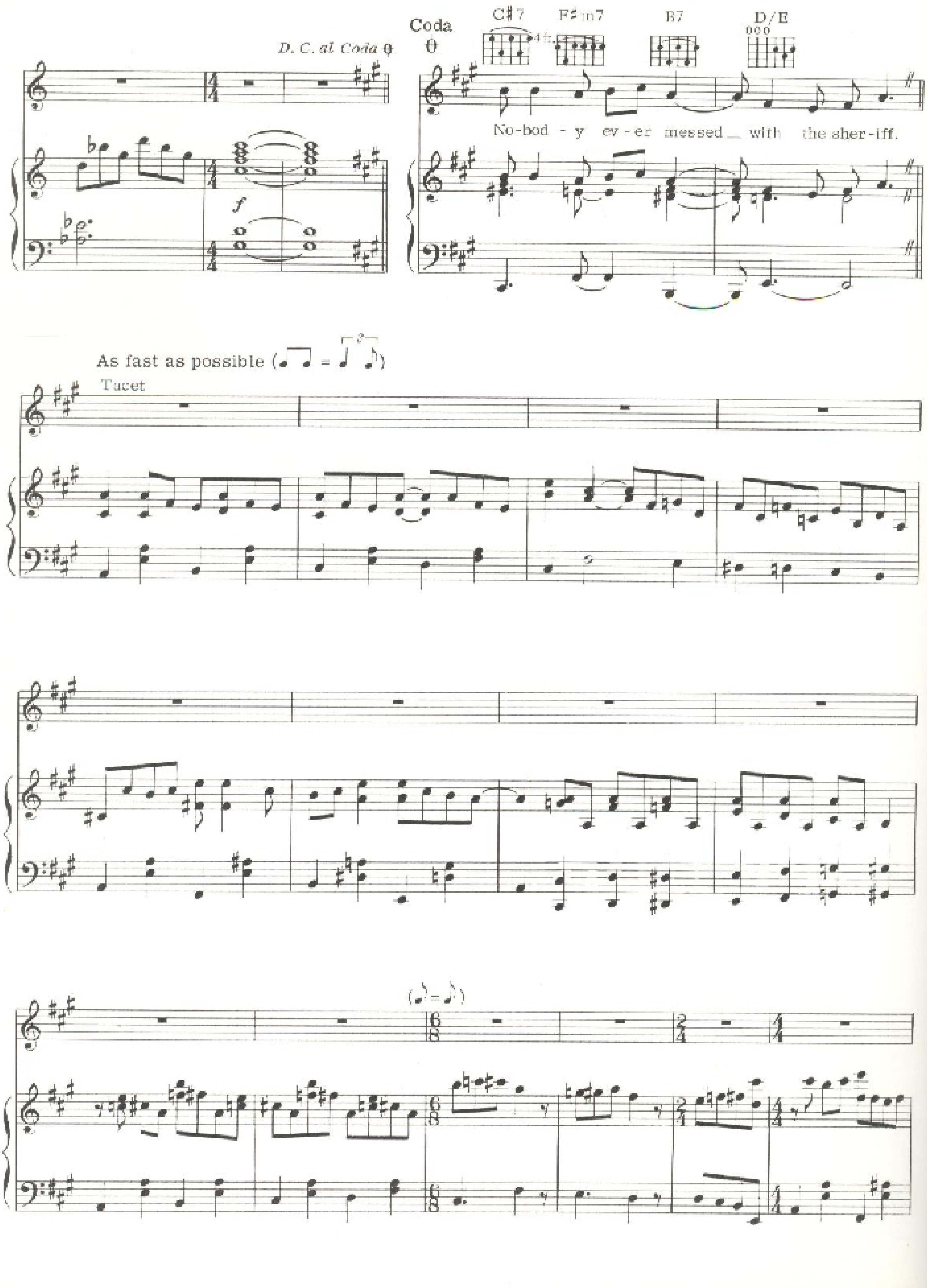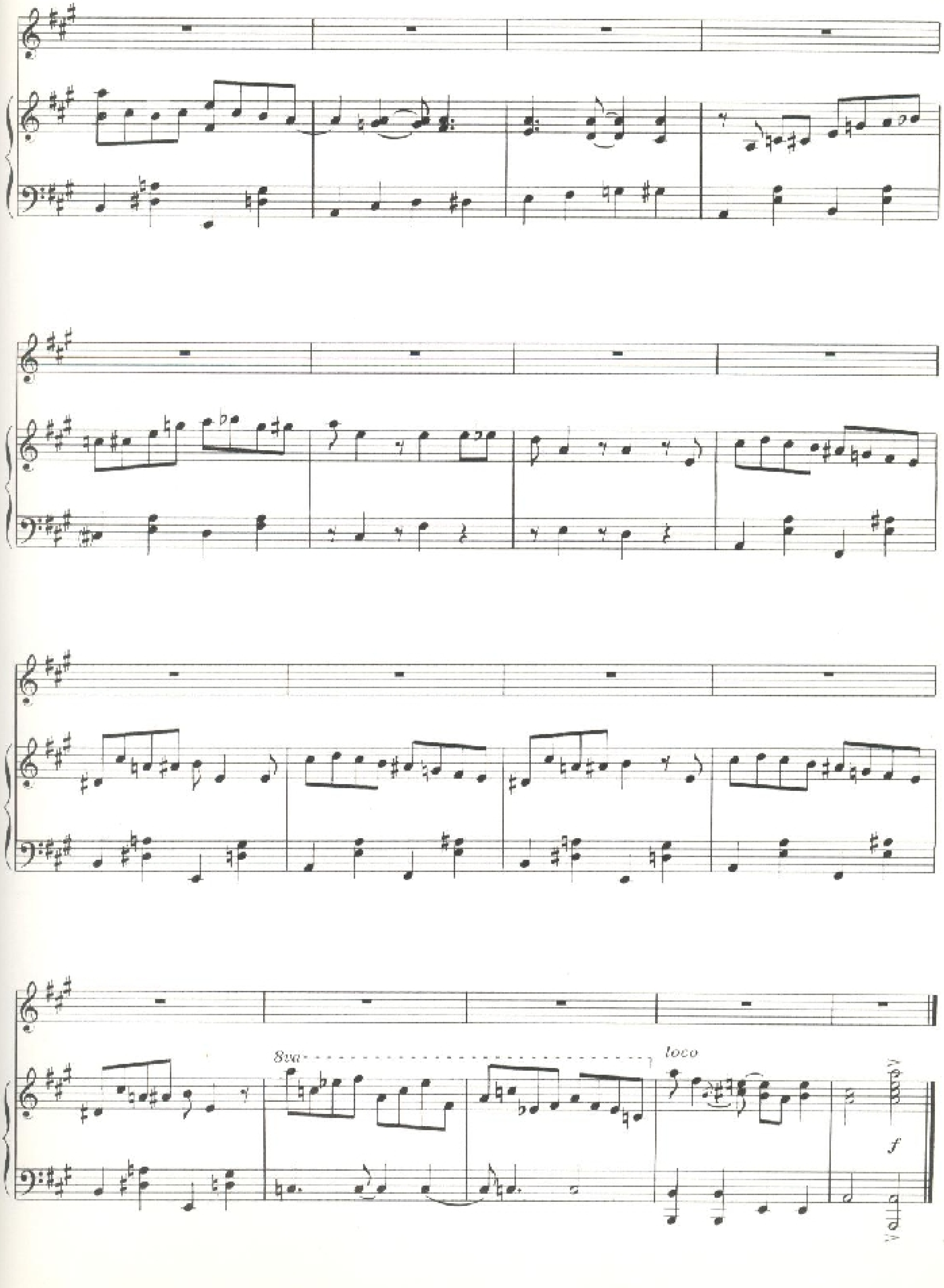



E
A
B7
lynch - in' mob had strung his friend up right be - fore his eyes.
said he'd put a bul - let right through poor old Jo - sie's chest.
did - n't know a - bout the six - gun big Kid Jo - sie had.
E/D
A
D
He did - n't know what they'd both done; he
But Jo - sie was - n't like the rest; he
Then Jo - sie drew his gun real fast; he
F♯m7
D
E
sure as hell would end up hung or help to notch the
don't like bul - let holes in his vest. In fact, he'd do his
gave the sher - iff one big blast. Now Jo - sie runs the


A
D
Bm7
To Coda
sher-iff's gun — If he did-n't move on. —
ver - y best; — don't want an - y ar - rest. —
town at last; — a leg-end from the past.
1.
C♯7
F♯m7
B7
D/E
4 fr.
Get out of here. The
2.
C♯7
F♯m7
B7
Don't want to be the guest —
D/E
— of the sher-iff.
C
F
The nights — got so damn — cold, he
f
C
G7
C
G
could-n't stand the pace; — he looked a - gain — for


C
D7
G7
sher - iff's men but could - n't see a trace,
C
F
Am
Jo - sie found a nice warm place, but then the sher - iff
F
Dm7
C
F
solved the case; poked a gun in Jo - sie's face and said,
G7sus4
Tacet
"Look - ee here."
mf
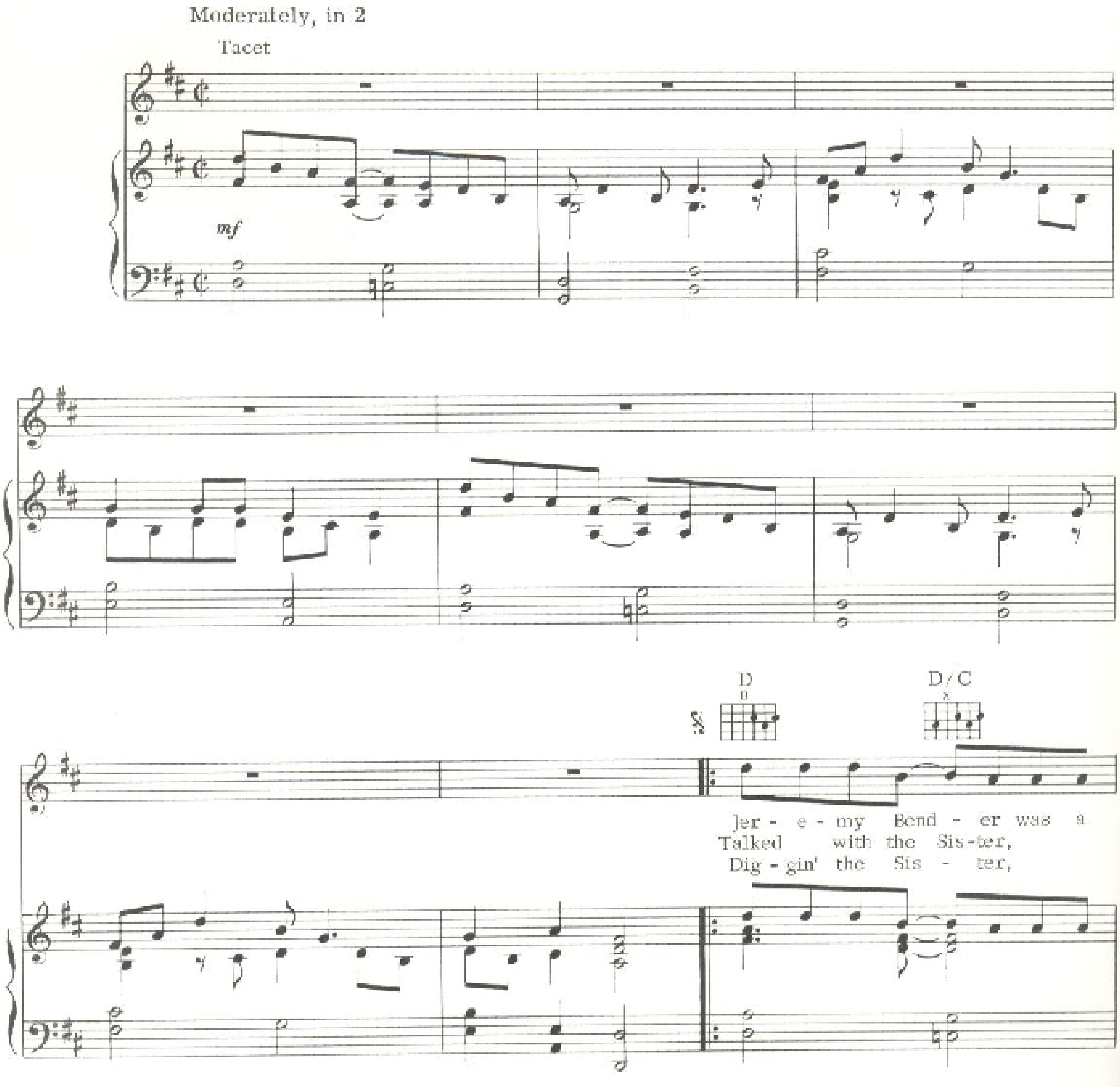

cresc.

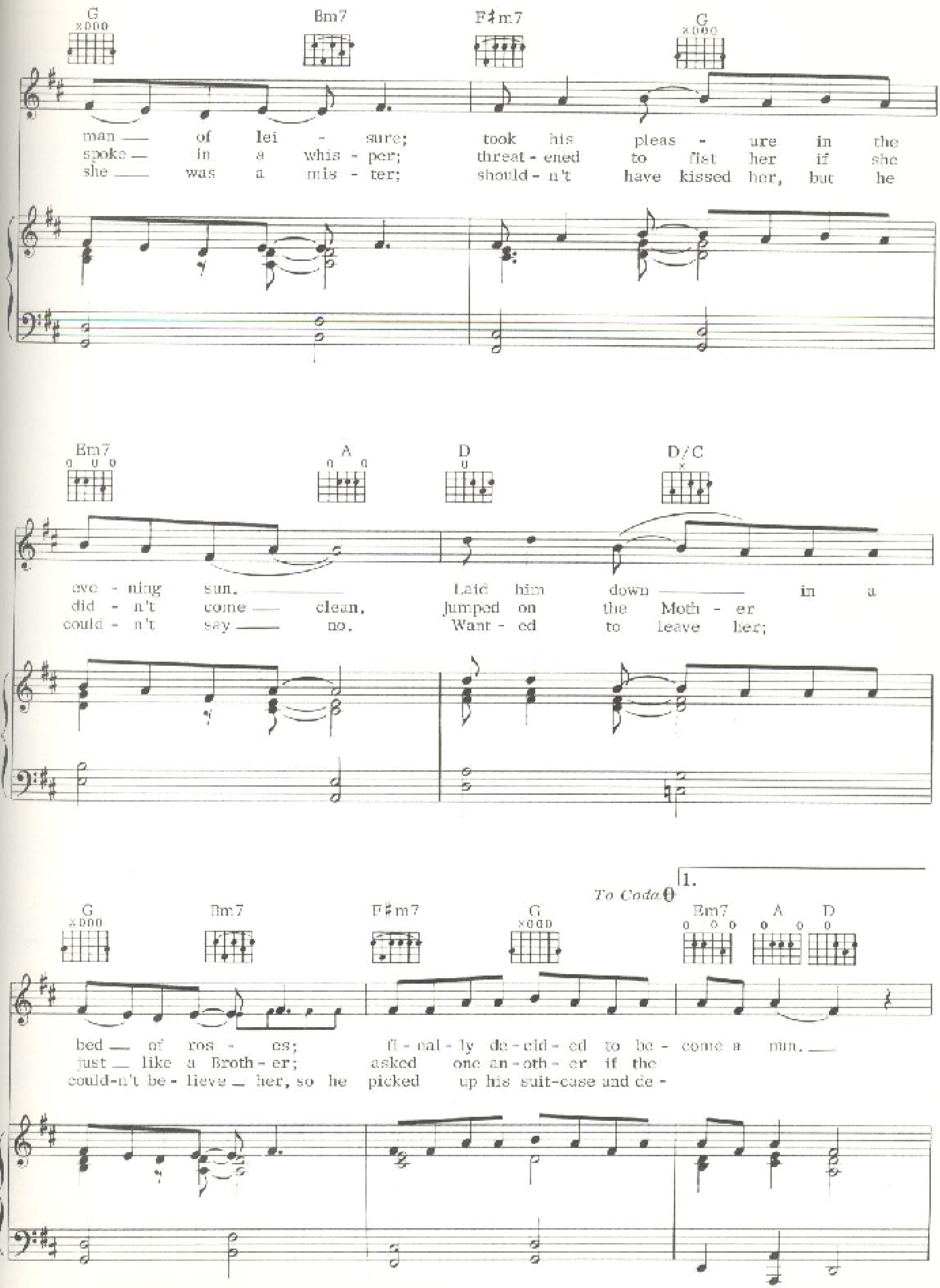

D. C. al Coda
Coda
C♯7
F♯m7
B7
D/E
No-bod - y ev - er messed _ with the sher-iff.
f
As fast as possible
Tacet
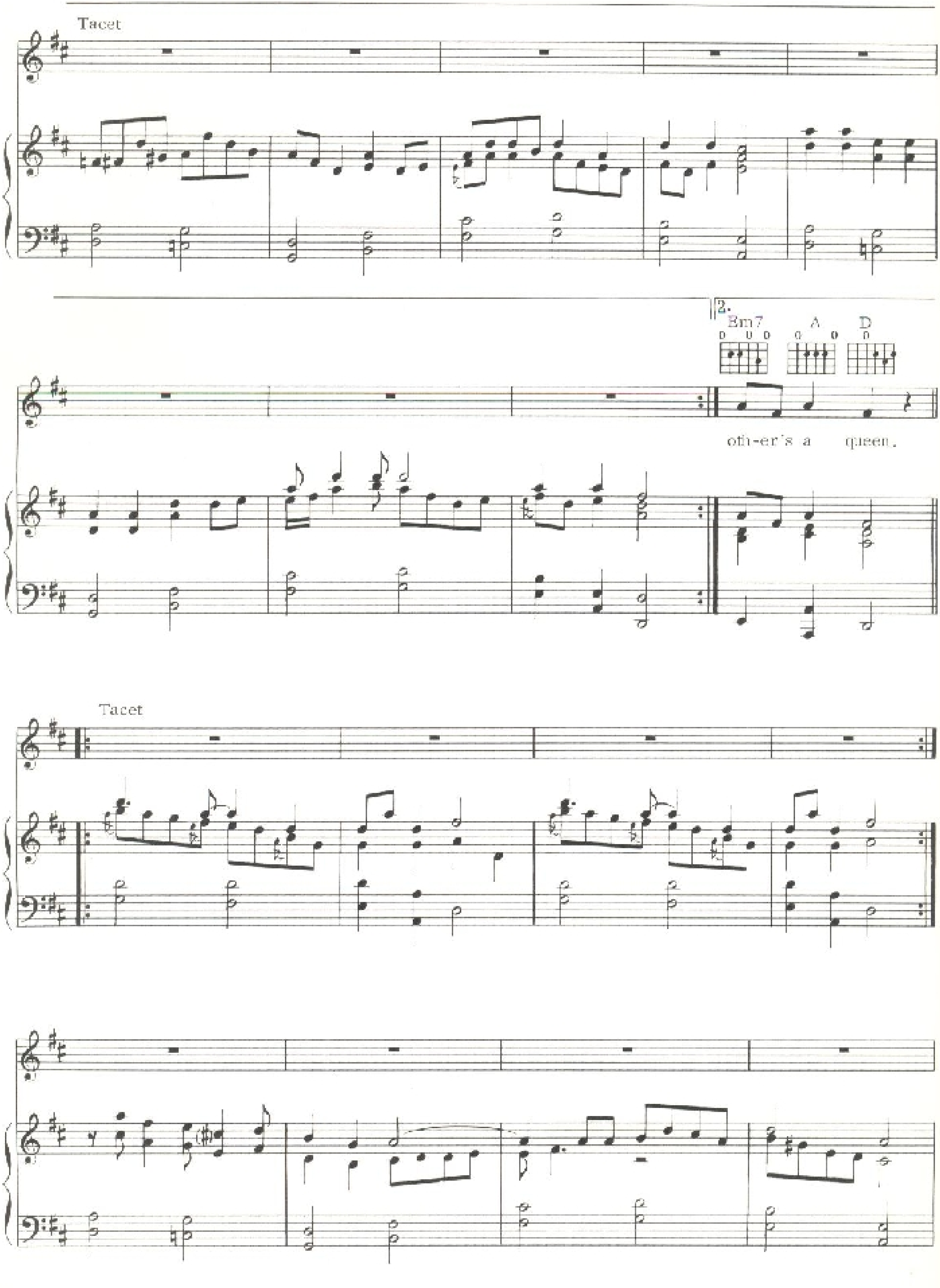

8va
loco
f

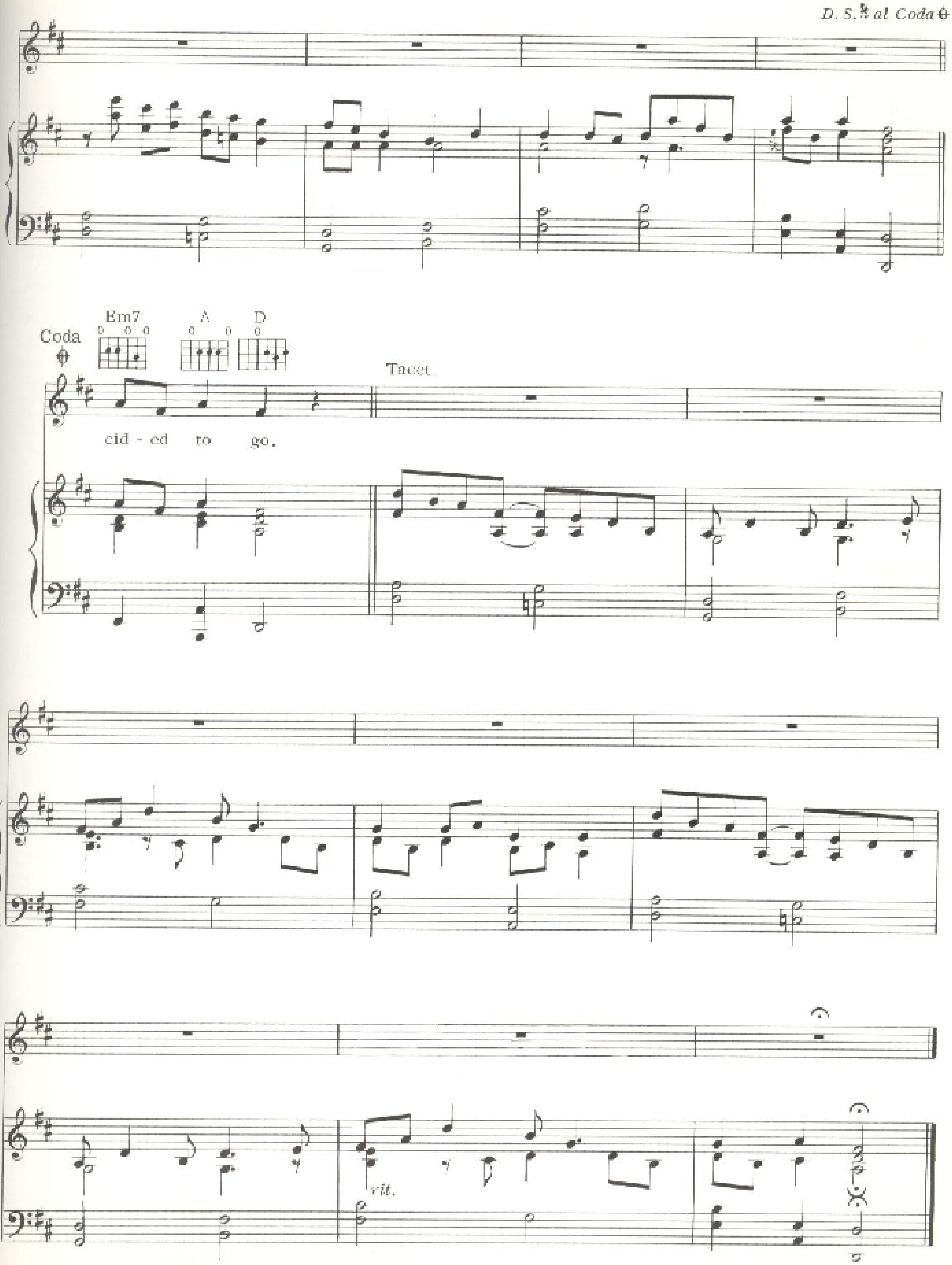
Jeremy Bender

Music by KEITH EMERSON   Words by GREG LAKE
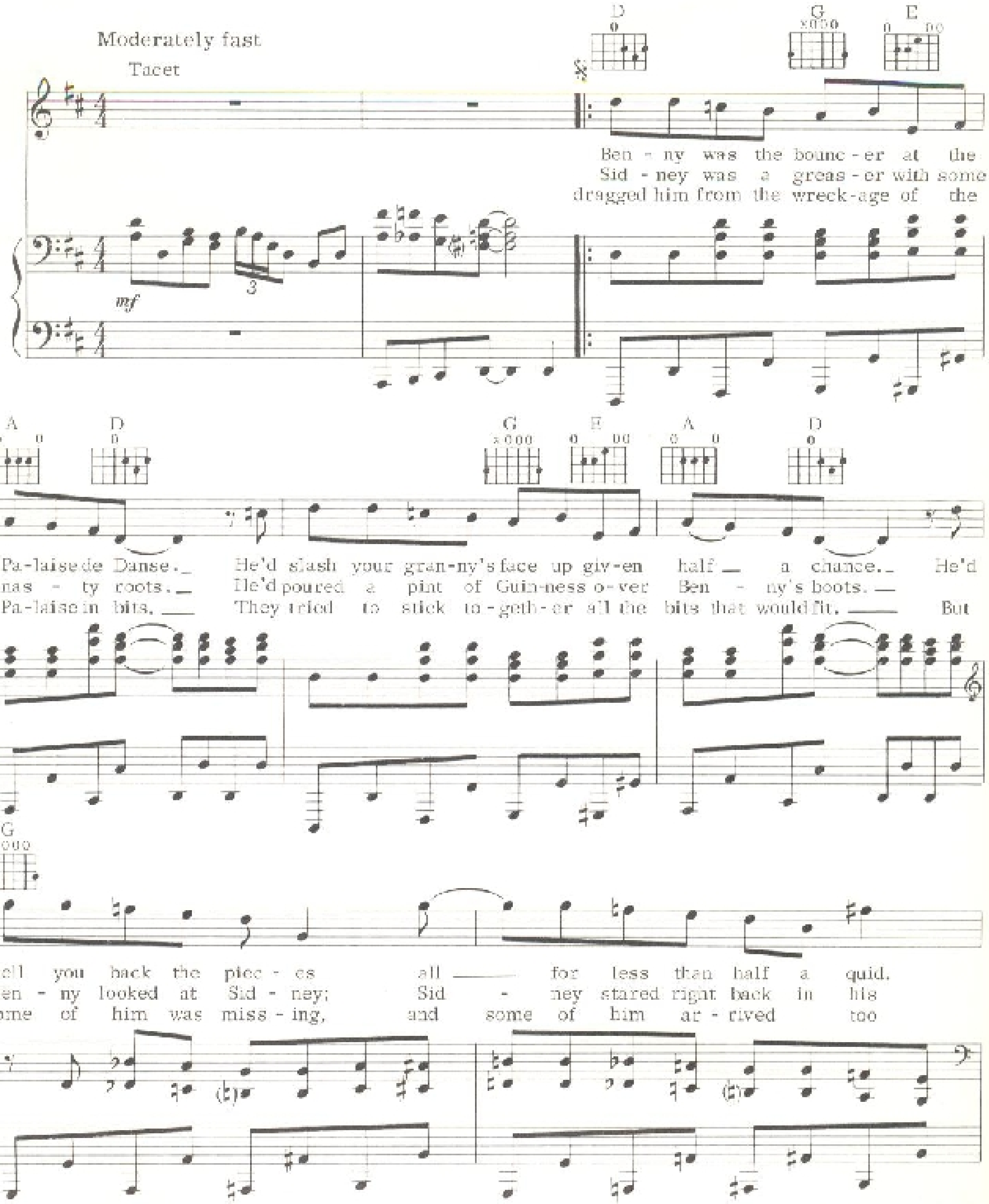



G
Bm7
F♯m7
G
man of lei - sure; took his pleas - ure in the
spoke in a whis - per; threat - ened to fist her if she
she was a mis - ter; should - n't have kissed her, but he
Em7
A
D
D/C
eve - ning sun, Laid him down in a
did - n't come clean, Jumped on the Moth - er
could - n't say no. Want - ed to leave her;
To Coda
1.
G
Bm7
F♯m7
G
Em7
A
D
bed of ros - es; fi - nal - ly de - cid - ed to be - come a nun.
just like a Broth - er; asked one an - oth - er if the
could - n't be - lieve her, so he picked up his suit - case and de -
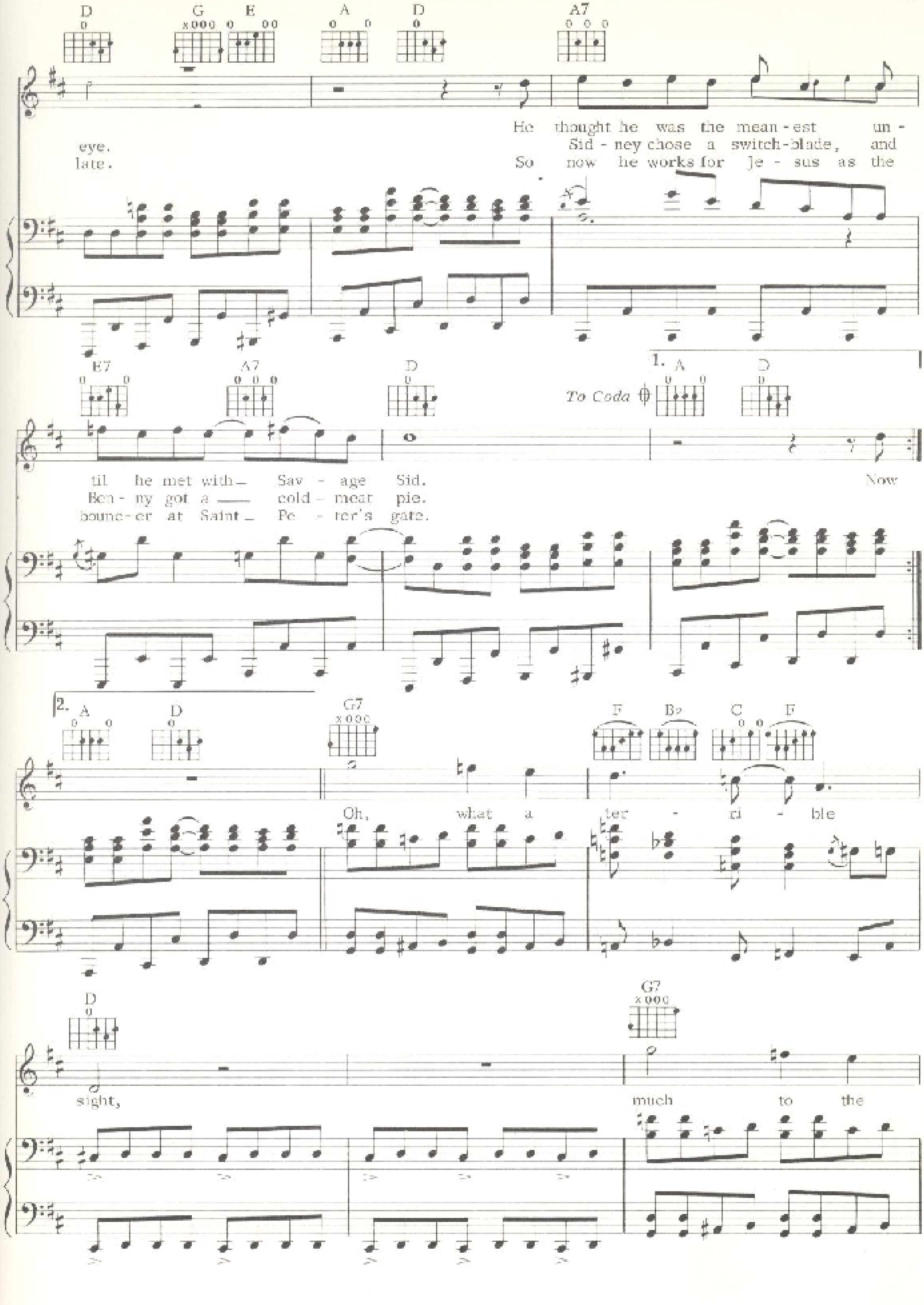

Tacet
2.
Em7
A
D
oth-er's a queen.
Tacet
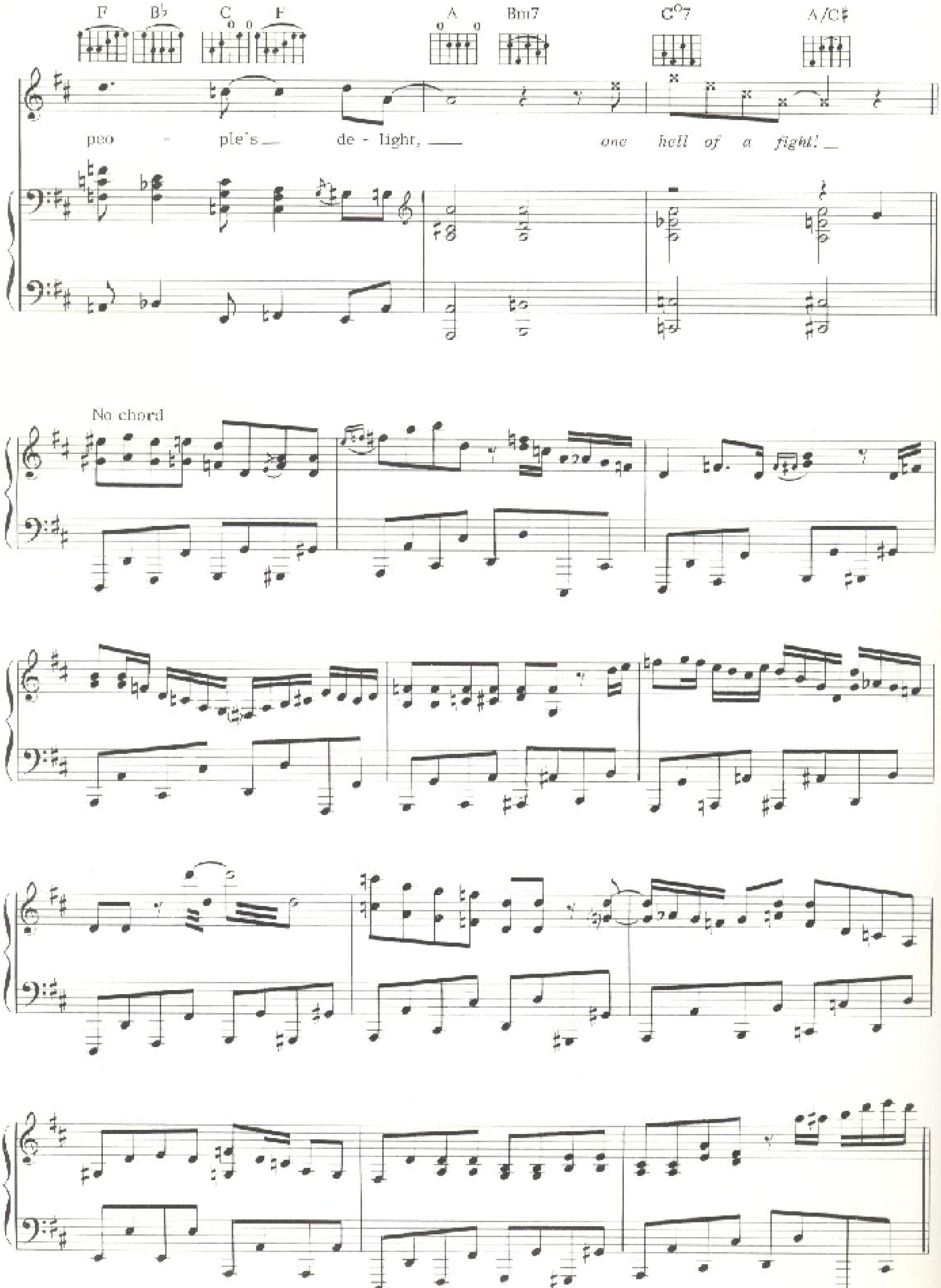

D. S. 𝄋 al Coda
Coda
Em7
A
D
Tacet
cid - ed to go.
rit.

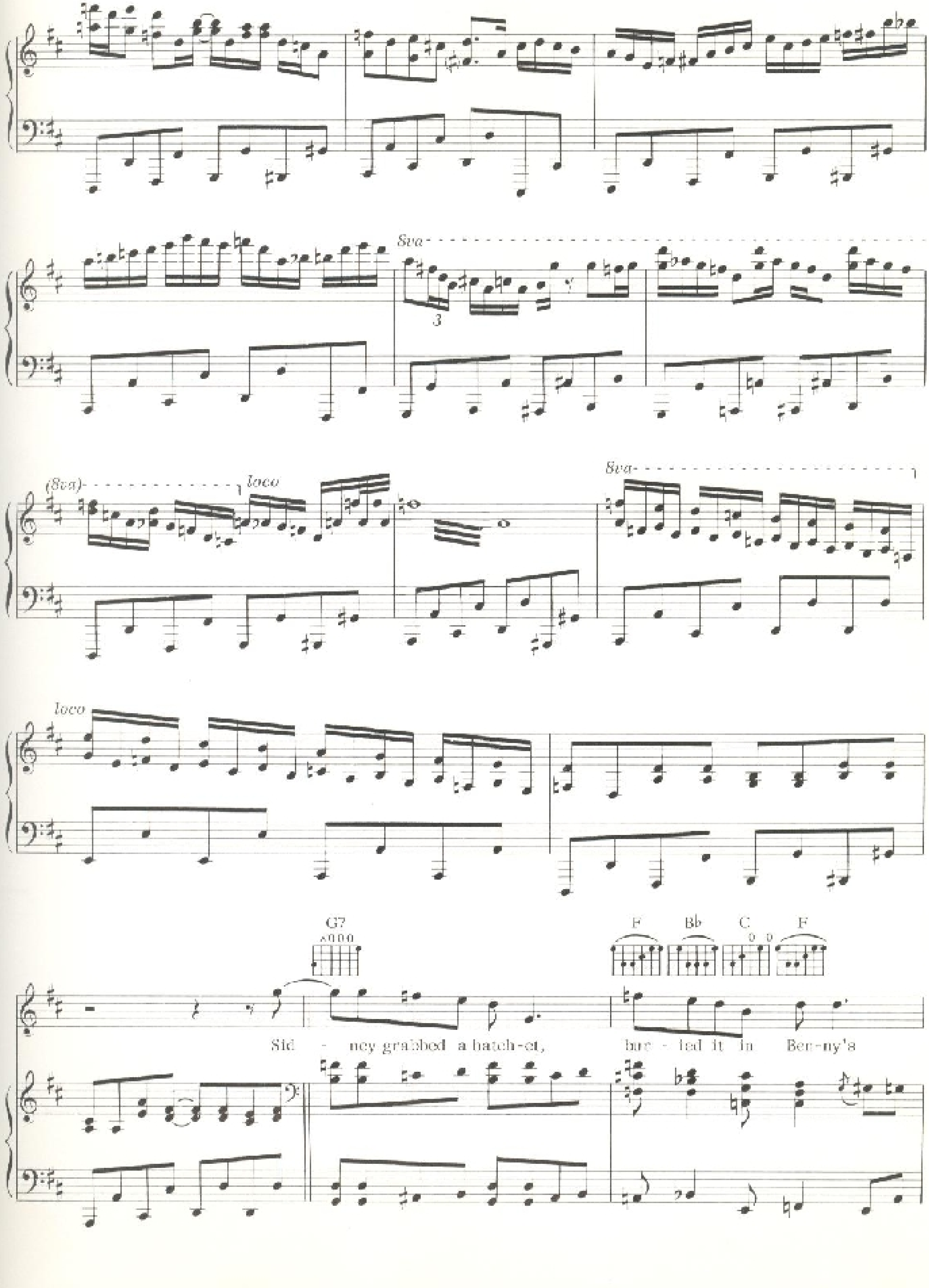
Benny The Bouncer
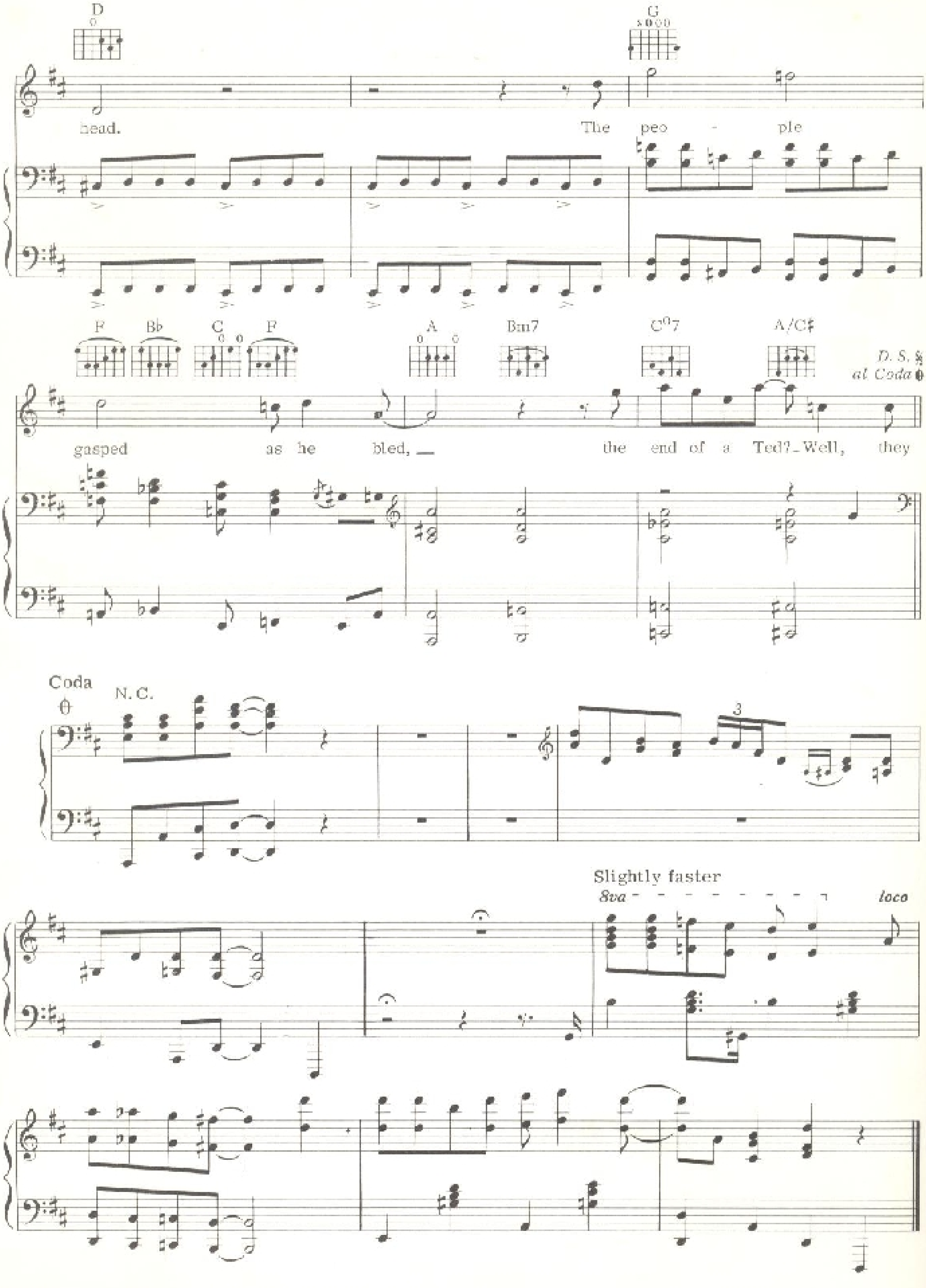
Music by KEITH EMERSON   Words by GREG LAKE and PETE SINFIELD




D G E A D A7
He thought he was the mean-est un-
eye. Sid-ney chose a switch-blade, and
late. So now he works for Je-sus as the
E7 A7 D
To Coda
1. A D
til he met with Sav-age Sid. Now
Ben-ny got a cold-meat pie.
bounc-er at Saint Pe-ter's gate.
2. A D G7 F B♭ C F
Oh, what a ter-ri-ble
D G7
sight, much to the


F
B♭
C
F
A
Bm7
C°7
A/C♯
peo - ple's de - light,
one hell of a fight!
No chord


8va
(8va)
loco
8va
loco
G7
F
Bb
C
F
Sid - ney grabbed a hatch-et, bur - ied it in Ben-ny's


D
G
head. The peo - ple
F Bb C F
A
Bm7
C°7
A/C♯
D. S. 𝄋 al Coda 𝄌
gasped as he bled, — the end of a Ted? – Well, they
Coda
N. C.
3
Slightly faster
8va
loco

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